

35c

Architectural  
Library

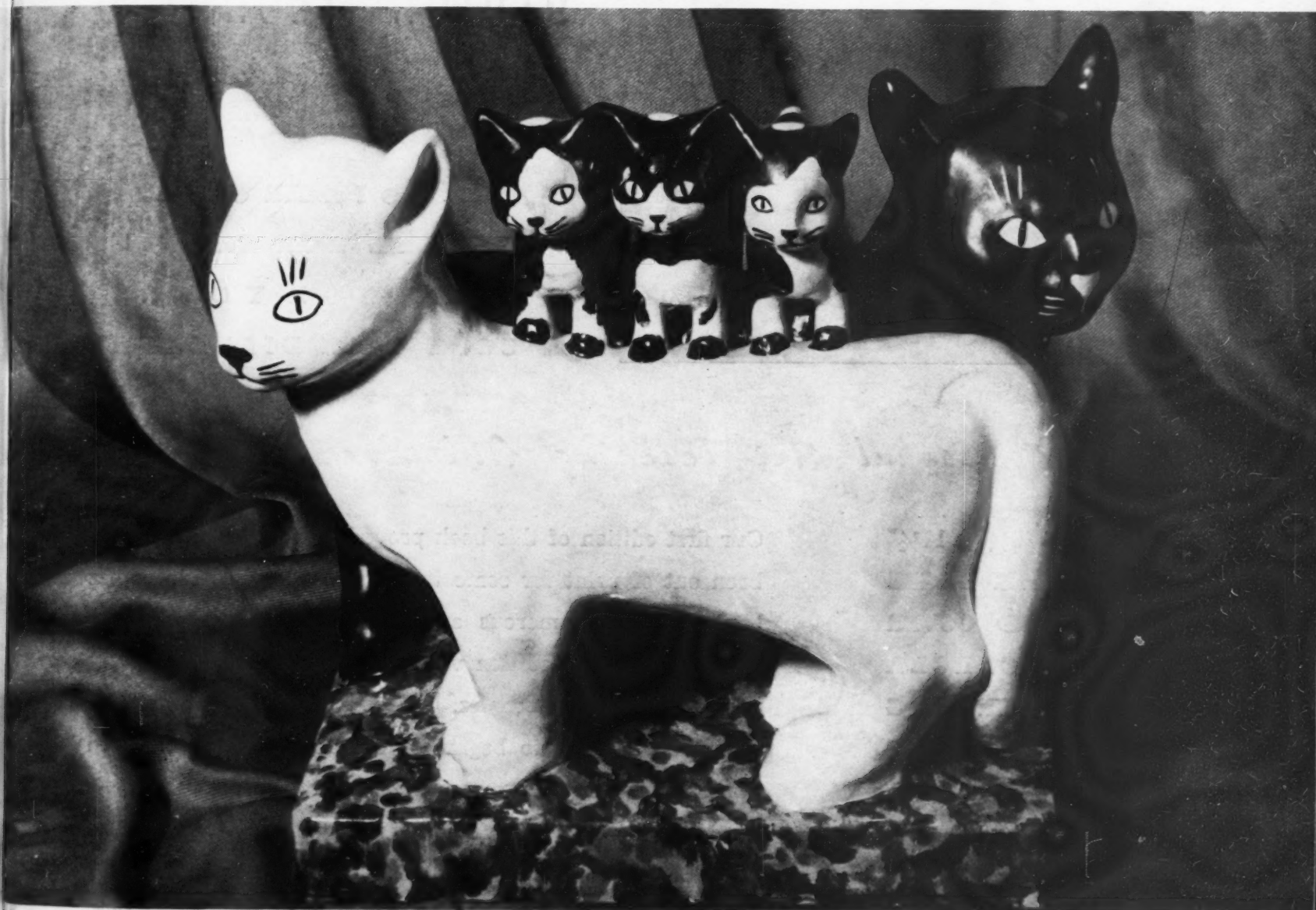
# DESIGN

Vol. 42

*April, 1941*

APR 10 1941

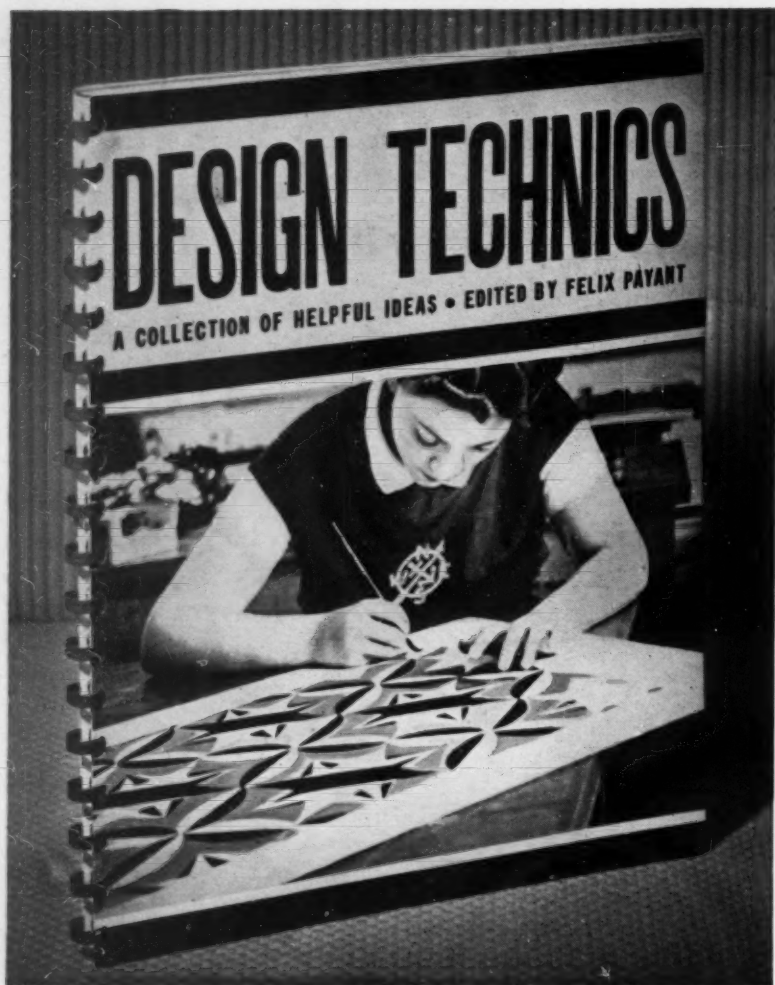
No. 8



THE FAMILY

• A CERAMIC GROUP •

By NURA



A NEW EDITION  
FOR SCHOOLS • STUDIOS  
AND ART LIBRARIES •  
MODERN • INDISPENSIBLE

## DESIGN TECHNICS

EDITED BY FELIX PAYANT

LARGER • FULLER • MORE  
PRACTICAL THAN EVER •  
SEND FOR YOUR  
COPY IMMEDIATELY

*The Most Useful Art Teaching Aid Ever Published*

52 PAGES 8 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ "  
HEAVY PAPER PAGES  
STURDY BOARD COVER  
RED METAL CERCLA  
MECHANICAL BINDING  
40 ART TECHNICS  
FOR BEGINNERS OR  
PROFESSIONALS  
OVER 100 WELL  
CHOSEN ILLUSTRATIONS  
ALL FOR \$2.00 POSTPAID

Our first edition of this book proved so popular that it has been out of print for some time. The demands for copies have been so numerous and insistent that we are now publishing a new edition which is overflowing with many new and thrilling technics. These are presented as to be of maximum help to beginners or professionals alike. In appearance it is modern and in content progressive. It is an ideal workbook with many unique advantages. The pages lie flat to facilitate classroom use. No teacher should be without a copy of this new book. As a source of original ideas, help and real information, it has no equal.

**DESIGN PUBLISHING COMPANY • COLUMBUS, OHIO**



FELIX PAYANT  
EDITOR

ELIZABETH BRUEHLMAN  
ASSOC. EDITOR

ALAN C. TRACEWELL  
BUSINESS MGR.

#### ADVISORY EDITORS

Dr. Ray Faulkner, Head  
of Art Dept., Teachers  
College, Columbia Univ.

R. Guy Cowan, Design  
Consultant, Onondaga  
Pottery, Syracuse, N. Y.

Alfred Howell, Director  
of Art, Public Schools,  
Cleveland, Ohio.

Elizabeth Gilmartin,  
Director of Art, Public  
Schools, Toledo, Ohio.

Alfred E. Pelikan, Di-  
rector of Milwaukee Art  
Institute, Milwaukee.

Mary Albright Giles,  
University Schools, Ohio  
State Univ., Columbus.

C. Edwin Johnson, Di-  
rector of Art, Public  
Schools, Cincinnati, O.

Marion E. Miller,  
Director of Art, Public  
Schools, Denver, Colo.

Aime H. Doucette, Art  
Dept., State Teachers  
College, Edinboro, Pa.

Clara P. Reynolds, Dir.  
of Art, Public Schools,  
Seattle, Washington

F. Elizabeth Bethea,  
Head of Art Depart-  
ment, Louisiana Polytech-  
nic Institute, Ruston.

Elizabeth Wells Robert-  
son, Dir. of Art, Pub.  
lic Schools, Chicago, Ill.

Margaret Erdt, Super-  
visor of Art, Public  
Schools, San Bernar-  
dino, Calif.

Edna Patzig, Assoc.  
Professor, Department  
of Art, University of  
Iowa, Iowa City.

Grace Sobotka, Associ-  
ate Professor of Art  
George Peabody Col-  
lege, Nashville, Tenn.

Grace M. Baker, Chair-  
man, Division of the  
Arts, Colo. State Col-  
lege of Ed., Greeley.

Dr. William E. Warner,  
Pres., American Indus-  
trial Arts Association  
Columbus, Ohio.

Vincent A. Roy, Super-  
visor Art Education  
Dept., Pratt Institute,  
Brooklyn, New York.

Rosabell MacDonald  
Mann, Chairman of Art  
Dept., Jamaica H. S., Ja-  
maica Long Island, N. Y.

Jane Betsey Welling,  
Assoc. Prof. College of  
Education, Wayne  
University, Detroit.

Clara MacCowan, Assoc.  
Prof. of Art, North-  
western University,  
Evanston, Illinois.

Wanda L. Wheeler,  
Supervisor of Art Edu-  
cation, City Schools,  
Knoxville, Tennessee.

Eastern Consultant for  
DESIGN: Wm. L. Long-  
year, Art Dept., Pratt In-  
stitute, Brooklyn, N. Y.

Dr. Kate V. Wofford,  
Prof. of Rural Educa-  
tion, Buffalo State  
Teachers College.

#### IN NEXT MONTH'S ISSUE

The May issue will appear in new dress with a newly designed cover and format. The editorial content will be increasingly rich. Among the articles will be **Painting and Lighting Stage Sets**, **An Easy Way to do Wood Carving**, the **Use of Native Materials**, the **Doctor Prescribes Color for the Home**, **What is Wrong With This Picture** and an interesting collection of **Good Ideas for Beginners**.

# DESIGN

VOLUME 42

NUMBER 8

APRIL, 1941

## TABLE OF CONTENTS

### COVER DESIGN "The Family"

By Nura

### IS ART TEACHING FLEXIBLE ENOUGH?..... 3

By Felix Payant

### WHAT DO YOU KNOW ABOUT STAGECRAFT?..... 4

By Marjorie Benke

### WHAT IS A "GOOD" DESIGN FOR A DRESS FABRIC?..... 8

### HELP FOR THE GIFTED CHILD..... 9

By Katherine Page Porter

### AMATHOGRAPHY..... 12

By James W. Milnor

### AN EXHIBITION HALLWAY..... 15

By Evalyn Rogers

### AMUSING CERAMIC ART..... 16

### INDUSTRIAL DESIGN AS A CAREER..... 18

From CAREERS, published by The Institute of Research

### BLOCK PRINTS..... 20

By Chicago Society of Artists

### WHO IS A GOOD ART TEACHER?..... 22

By Alfred Howell

### LIGHT, FORM, MOVEMENT, SOUND..... 25

By Mary E. Bute

### THE SHAPE OF THINGS TO COME..... 26

### ASIDES..... 28

By Helen Durney

### NATIONAL GALLERY OF ART..... 30

Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; Alan C. Tracewell, Secretary; J. Paul McNamara, Treasurer. Yearly subscription: United States, \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1941, by Design Publishing Company. Entered second class matter September 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879.



## FASHION ACADEMY

THE SCHOOL OF FAMOUS GRADUATES  
FASHION DESIGN • FASHION ILLUSTRATION  
STYLING • MERCHANDISING • REPORTING

With America assuming fashion leadership, the young woman with a well trained fashion perspective and good style sense finds newer and greater opportunities. **EMIL ALVIN HARTMAN**, Director of Fashion Academy for the past 20 years, has had a predominating influence on progressive fashion education. His keen analysis and careful planning of specialized courses are responsible for the outstanding success of Fashion Academy graduates. Request Book D.

30 ROCKEFELLER PLAZA, NEW YORK • CIRCLE 7-1514-5

## RINGLING SCHOOL of ART

(School of the John and Mable Ringling Museum of Art)

Announces 9 weeks summer term for artists, art teachers, art students, and art hobbyists, at Little Switzerland, North Carolina—4000 feet elevation. Faculty of outstanding artists teaching Drawing and Painting, Illustration, Commercial Art, Fashion Arts Superb living accommodations. Board, room, tuition \$200. Winter School, Sarasota, Florida. Write for general catalog and folder "Summer Study in the Land of the Sky."

Address, V. D. KIMBROUGH, Pres.

SARASOTA

FLORIDA

## UNIVERSITY OF VERMONT

BURLINGTON-ON-LAKE-CHAMPLAIN

PAUL SAMPLE, of Dartmouth BARSE MILLER, of Los Angeles  
Painting, Drawing, Composition, Landscape and Life, for art students, advanced painters and artists who wish to work under expert leadership.

EUGENE MYERS, Columbia University

Art Education Courses for executives, art supervisors and grade teachers.  
A workshop in modern trends in art education

Summer Session from July 7 to August 15. For Bulletin write  
Elizabeth V. Colburn, Art Director

## The ART INSTITUTE of Chicago

Sixty-second year. Professional school offering degree and diploma courses in Fine and Industrial Art. Courses toward Master's Degree in Art Education. Distinguished resident and visiting faculty. Summer Session of Six Weeks, June 30-August 8. For catalogue address:  
Box 25, Michigan Avenue at Adams Street, Chicago, Illinois.

## This summer, the Tyler School of Fine Arts of Temple University

will again make available its completely equipped studios and the services of its distinguished faculty to those artists, teachers and students who wish to profit from six weeks serious work in all the plastic and graphic media.

A catalog will be  
mailed upon request

Beech and Penrose Aves.  
Elkins Park, Pa.

## THURN SUMMER SCHOOL OF MODERN ART

A New Meaning Given to Drawing and Painting  
Life • Portrait • Landscape • Still-Life

14<sup>th</sup> year  
descriptive folder on request

EAST GLOUCESTER, MASSACHUSETTS

## DESIGN READER'S GUIDE

FOR SUPPLIES

### ART AND CRAFT SUPPLIES

Leisurecrafts, 1035 S. Grand Ave., Los Angeles, Calif.  
Western Crafts & Hobby Supplies, 532 W. 2nd St., Davenport, Iowa.

### ART SCHOOLS

The Art Institute of Chicago, Box 25, Michigan Ave. at Adams, Chicago, Ill.  
Fashion Academy, 30 Rockefeller Plaza, New York.  
McDowell School, 71 W. 45th St., New York.  
Pratt Institute, James C. Boudreau, Dir., Brooklyn, N. Y.  
Ringling School of Art, P. O. Box 1540, Sarasota, Florida.  
Thurn Summer School of Modern Art, East Gloucester, Massachusetts.  
Tyler School of Fine Arts, Elkins Park, Pennsylvania.  
University of Vermont, Burlington-On-Lake-Champlain.

### ARTIST'S EQUIPMENT

Diamond Pointed Tool Company, 123 Liberty St., New York.

### BALL MILLS

The Denver Fire Clay Co., Denver, Colorado.

### BANDING WHEELS

The Denver Fire Clay Co., Denver, Colorado.  
J. Kaer Manufacturing Co., 805 Vine St., Hamilton, Ohio.

### CLASSROOM AIDS

Art Films, Elias Katz, Director, 96 Charles St., New York.  
The Robert-Lee Gallery, Inc., 69 E. 57th St., New York.

### CLAYS AND GLAZES

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York.

### KILNS

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York.

### POTTER'S WHEELS

The Denver Fire Clay Co., Denver, Colorado.  
B. F. Drakenfeld & Co., Inc., 46 Park Place, New York.  
J. Kaer Manufacturing Co., 805 Vine St., Hamilton, Ohio.

## McDOWELL SCHOOL

71 WEST 45th STREET

NEW YORK CITY

Costume Design, fashion illustration, millinery, dressmaking, draping, sketching, pattern making. Expert individual instruction. Best known school for practical fashion work. Established 1876. Catalogue on request.

## HANDICRAFT HEADQUARTERS

National Distributors of Leisurecrafts Supplies

METALCRAFT • LEATHERCRAFT • SILK SCREEN  
BEADS • PLASTICS • WOOD • AND OTHERS

Send for Big FREE Craft Catalog

LEISURECRAFTS

1035 S. Grand Ave., Dept. D

Los Angeles, California

## A COMPLETE LINE of ART and CRAFT SUPPLIES

Before you purchase any Art or Craft Supplies write for catalog No. 41  
and liberal school discounts.

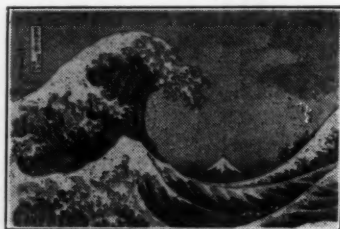
### WESTERN CRAFTS & HOBBY SUPPLIES

532 W. 2nd St. (Dept. D), Davenport, Iowa

## DIAMOND ETCHING PENCILS

A Genuine Diamond Ground to a Perfect Needle Point  
\$7.50

DIAMOND POINTED TOOL CO.  
123-B Liberty Street, New York



The Great Wave

\$2.00

by Hokusai

### Free Japanese Print Exhibition

A distinctive group of modern and antique color woodblock prints new to the art world is available to art educators in educational institutions, free of charge, for exhibition purposes. No obligation—generous commission allowed. Exhibits now prepared for immediate shipment.

The Robert-Lee Gallery, Inc.  
SUCCESSORS TO SHIMA'S  
69 E. 57th St., New York, N. Y.



# IS ART TEACHING FLEXIBLE ENOUGH?

- Human nature is such that it is difficult to avoid becoming "set." It is so easy to allow our methods to become crystallized. Art teachers are prone to fall into a rut thereby robbing their pupils of the very essence of art experience. For if art is important it must be realized as a living growing procedure, as varied in its materials, technics and application as life itself.
- A conspicuous weakness in art as taught in our schools in the past was the appalling lack of flexibility. In fact, like all education, as practiced, the individual was made to conform to the system. There seemed to be no thought given to the individual, his capabilities, his way of thinking and pattern of attack, yet in life values, the individual and his ability to create a solution to a new situation have always been important to our social situation.
- In art teaching, as in general educational practice, there have been and still are two points of view. At one extreme, emphasis is placed on doing things in a certain way. In other words, theory and technics are played up at the expense of everything else. Virtuosity or the ability to demonstrate performance ability is rated high. It represents the acme of success. So the many art students are taught and drilled, and trained to be experts with certain tools or materials. In one case it may be pencil rendering, in another it may be pen and ink technic, in still another it may be charcoal drawing. All the while the idea of creative thinking is parked aside. The fact that art is a graphic language with the technic as a means to an end is kept well in the background. Clear thinking and creative imagination give way to imitation and its stultifying effects.
- At the opposite pole there are those who hold forth with entire emphasis on freedom of expression—and more expression. Just what is expressed, how well the statement is made in terms of the medium has little to do with the case. Hence careless, slovenly thinking results, with the concomitant lack in growth or real appreciation of art and the multiplicity of social implications.
- For best results on the individuals being taught, the teachers must be sufficiently attuned to the meaning of education to realize that flexibility is paramount. There must be the right combination of freedom, skills and discipline. The individual is the starting point rather than the teacher with his bundle of skills and tricks. The individual needs the experience of as many kinds of materials, approaches, mediums and technics as possible. These will be experienced in accord with the thing to be done or the need under consideration.
- At certain age levels young people demand skills, they must produce something which is technically well done or they have little interest in exerting further effort or growth. At times mediums which are technically challenging are essential. This may seem bewildering but the professional art teacher has the responsibility of education. Merely allowing pupils to keep busy aimlessly leads nowhere. It is of greatest import that the work done in art should be as flexible as life and the individuals. They are entitled to help in adjusting themselves to the demands of useful contented living in a changing society. It does not seem too much to ask that art as taught take in consideration these needs. We can do much for our culture and way of life if it is kept flexible.

Felix Payant

# WHAT DO YOU KNOW ABOUT STAGECRAFT?

## DESIGNING THE STAGE SET

This is the first in a series of articles for the beginner in art of designing, building, setting up and lighting stage sets. The author is a person who has had much experience with little theatre groups. Other articles will follow this in succeeding issues.



*An interior set designed for "The Shining Hour"  
by Marjorie Banke*

By MARJORIE BENKE

TODAY, with drama turning to the small playhouse for sponsorship, the many community and summer theatres provide opportunities for the artist in the field of Scenic Design. The set must be designed, built, painted, and lighted; and is an important contributor to the success of the production. Neither "Art Director" nor "Scenic Designer" fully describes your job in the small theatre. It includes both of these and more. The artist confers with the director and is responsible for the physical embodiment of the play,—the scenery, lighting, and often the costumes and props as well.

We might say that from Thornton Wilder's "Our Town" to Belasco's "Merchant of Venice" could be found all the schools of stage setting. "Our Town"

was successfully produced with no scenery, while "Merchant of Venice" cost a fortune to produce with authentic furniture, hangings, and costumes from Italy. Some productions lend themselves readily to the first treatment; others would be more effective with realistic and authentic settings. However, in the small theatre, the budget, the stage, and often limited time, make it necessary for the artist to utilize the scenery and materials which are available.

Let us look at the stage. The proscenium is that part of the stage in front of the curtain. Hanging just behind the curtain line is a border called the teaser which serves to mask the top of settings as well as border lights. At each side is a piece of scenery called the tormentor which is parallel to the curtain line. The teaser can be raised or lowered and the tormentors moved on or off stage to give the "trim of the set." The apron is that part of the stage floor in front of the curtain line and contains the footlights if any. If you stand in the center of the stage facing the house or auditorium, "stage right" is on your right, "stage left" on your left, "upstage" is behind you, and "downstage" in front of you.

Scenery is divided into two general classes. In the first are draperies, drops, and all hanging pieces which are flexible and which may be rolled or folded for storage. The second class includes all scenery which must be stiffened by light lumber. Wings, jogs, arch pieces, and screens are in this classification.

A drop is a painted curtain which can be used as a background for the play or act, and for this pur-



pose it is usually of muslin with battens at top and bottom to hold it straight. Gauze drops are effectively used for fog and mist effects. Several are dropped across the stage and are lifted one by one to clear the fog. A "cyke" is a cyclorama which is a curtain hung around the stage in a huge half circle. A scene painted on a scrim drop gives an interesting effect. When light is thrown on the front of the drop the painted scene is visible to the house, but when light is thrown behind the scrim curtain the whole thing becomes invisible.

The use of wings and jogs with practical doors and windows in conjunction with back drops is perhaps the most flexible system for the amateur theatre, as these can be used in many combinations. The wing is the basic piece of scenery. It measures up to eight feet wide and to twenty-four feet high. A jog is a narrow wing—four feet wide or less. Pieces of scenery more than nine feet wide or a number of wings and jogs lashed together are called flats. Hence the back wall of a set is the back flat and the side walls are the right and left flats.

The expression "to jog" means to move on or off stage by the width of a jog. To jog "on" is to bring the wall of the setting forward and to jog "off" takes the wall back of its original line. Jogging might be used to represent a chimney jutting into a room or a bay window jutting out of a room. The accompanying photograph of "The Shining Hour" produced at the Reginald Goode Theatre, Clinton Hollow, N. Y., illustrates the use of a fireplace jog. Two two-footers were jogged on at angles of forty-five degrees and a fireplace wing set between them. To "rake on" is to angle the flat or wing from the curtain line toward the center of the stage, and to "rake off" is to angle the piece toward the side of the stage. Book backings consist of two pieces of scenery hinged together so as to open at any angle. They are used as backings for doors or openings on the set. A "set piece" is something that "sets" on the stage, such as a tree stump, a gate, or a fireplace piece. Either a book ceiling which caps the scenery like the top of a box, or a series of borders parallel to the teaser may be used to mask the top of the set. A simple exterior setting might consist of a back drop in conjunction with wood wings at each side. A wood wing is a wing with a profile edge irregularly cut and painted to represent the outline of foliage.

Water colors, oils, or dyes are used to paint scenery. Water colors are most generally used. One scene can be painted over another and a muslin wing can stand about twenty coats of paint before recovering is necessary. Oil paints are used for exposed settings as for stages under canvas and outdoor performances. Dyes are used on trunk scenery for traveling. Detailed information about using paints and dyes will be given in another article.

As most amateur theatres do not have fly space above the stage, all scenery must be stored off stage.

When designing a two set production it is well to take this into consideration. It might be planned for one set to fit inside the other. Then by striking one flat of the first set the furniture and props can be removed, and then the three flats of the second set moved in stage and lashed in place.

While all stagecraft is illusion of one sort or another, the days of dioramical scene painting in which the transition between three dimensions and two was undistinguishable, are over. More can be done in the way of creating illusions by means of synthesis and symbolization than by any amount of realistic representation in paint. A single mooring post at the end of a pier may be more suggestive of a wharf than a background of intricate steel girders and skylights no matter how cleverly rendered. A wooden bench lighted by a single street lamp may be a better city park than a drop showing paths and trees. The scenic artist must attempt to realize the ideal of the architect and sculptor rather than that of the painter and textile weaver.

Often there is a temptation to the young artist to be carried away by some idea for a scene that may not be suitable to the play at all. Such scenes, however beautiful, are the equivalent of a piece of miscasting and are no credit to the designer. Always remember that the scene is acting a part. The important feature in designing a scene is that it should conform to all the requirements of the action of the play and be suitable in both planning and color to the atmosphere of the piece. Read the play, hear the music, consult the director, and get acquainted with the author's conception. The designer should endeavor to express the play in every stroke of the brush. In general the eye should not be led to travel anywhere except where the actor himself can go. Avoid unnecessary trifles in the design and execution of the setting especially on the small stage.

## BUILDING THE SET

The most practical way to set the small stage, particularly the stage on which weekly changes of scenery are necessary, is with wings and jogs. Such scenery is easily made by anyone handy with tools provided he follows the principles established by the experience of many scene builders. The construction and assembly is simple and no particular skill is required. The most essential thing is the knowledge of how to do it and the next requirement is careful workmanship.

A wing is a framework of light lumber covered with cloth; it must be strong enough to stand handling yet light enough to be easily moved. All wings, jogs, and movable scenery must be of one height which is determined by the size of the individual stage. The standard width of a wing is five feet

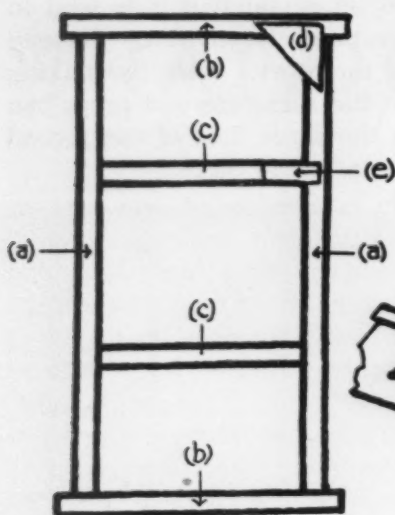


FIG. 1

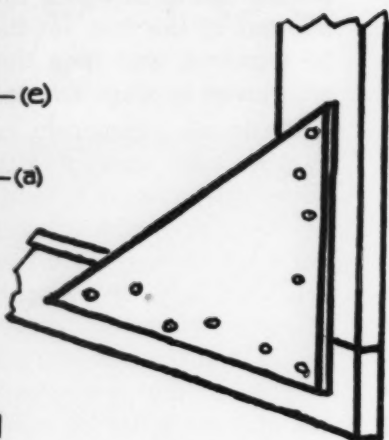


FIG. 2

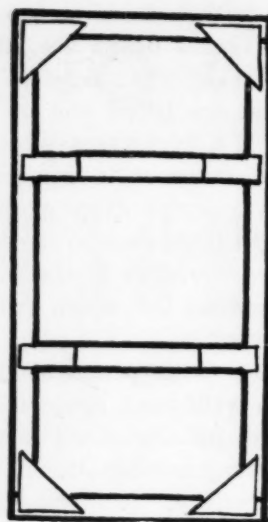


FIG. 3

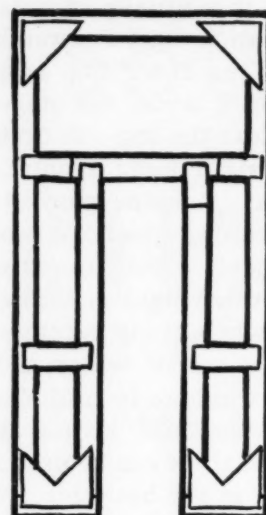


FIG. 4

nine inches which is traditional, coming from the fact that a box car door opening will admit that measurement. For convenience in varying sets, one, two, three, and four foot jogs will be required as well as door wings, window wings, and fireplace wings.

We will start with a plain wing. Grade O select pine in the dimension known to the trade as "one by three" is used for the frame. Let us say we are constructing a five foot nine wing twelve feet high; four lengths of twelve foot lumber are required. The two longest pieces of lumber forming the sides are called stiles, marked (a) in Figure 1. Between the stiles are four cross braces, the top and bottom rails (b) and the two center pieces called toggle rails (c). Any piece of one by three inch lumber used in scenic construction is called a batten. Joints are reinforced by corner blocks and keystones sawn from three-ply plywood. A corner block (d) is made by sawing a ten inch square of three-ply wood along the diagonal. Keystones (e) should be eight to ten inches long. The tools necessary are a hammer, cut off saw, carpenter's try-square, yardstick, and clinching iron. Any smooth flat piece of iron may be used as a clinching iron. As the top and bottom rails run the full width of the wing the stiles will measure twelve feet less the width of the two battens. The end rails run the full width to facilitate sliding the finished wing along the floor when handling. For this reason the bottom rail is sometimes called the "sabot" (shoe). Saw the stiles to length. Saw one twelve foot batten in two for the end rails. Mark the center line around each using the try-square. From the center line on each side measure one half of five foot nine inches or two feet ten and one-half inches and square the lines. Do not cut off yet. Lay out the two stiles and the top and bottom rails upon the floor and fasten each joint with one corrugated fastener. Hammer two nails into the bottom rail just far enough to secure it temporarily to the floor.

Square up the stiles and fasten to the floor in the same manner. Place a corner block at each corner about one inch from the outer edge and pound nine or ten clout nails halfway into each of the battens. Draw out temporary nails being careful not to distort the square. Slip the clinching iron underneath the corner. Several sharp wallops with the hammer will send the clout nail through the wood and meeting the clinching iron it curls around and returns into the wood making it equal to a schew in holding power. See Figure 2. Clinch all four corner blocks in the same manner.

Measure four feet from each end and square four lines across the back face of the stiles to mark toggle rails. With the wing on the floor, corner blocks underneath, measure one toggle rail by butting the squared end against the stile next to the bottom rail and mark it for sawing. Mark the other one against the top rail the same way. Saw and fasten in place with one corrugated fastener in each joint and proceed with nailing up the keystones. By gluing the corner blocks and keystones in addition to nailing they will be even stronger. Be sure that all corner blocks and keystones are nailed on the same face, i. e. the back, of the wing. Cut off excess length on end rails and the finished frame is now ready to be covered (Figure 3).

Door and window wings are made in the same way using additional battens to frame the openings as in Figure 4 which shows a door wing. Across the opening of a door wing it is well to install what is known as a faat iron which is simply a length of strap iron screwed flush into the bottom rails. It would be convenient to drill and countersink holes to provide for two screws to hold wing to floor when practical doors are used.

Canvas, duck, heavy Russian linen, and unbleached muslin are used to cover wings. Muslin is the least expensive, the lightest, and for all practical purposes



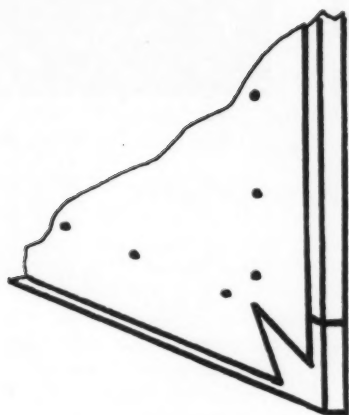


FIG. 5

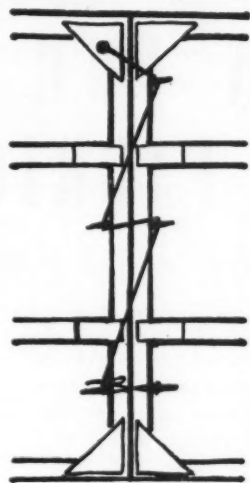


FIG. 6

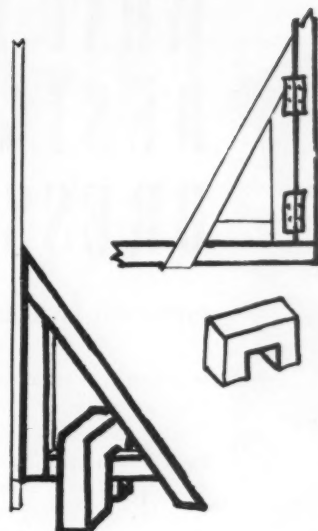


FIG. 7

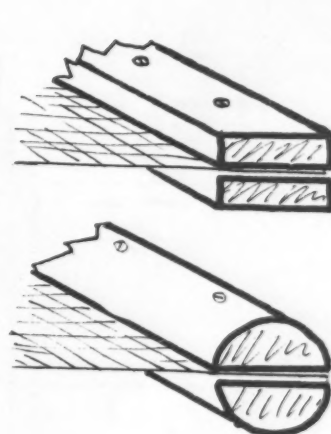


FIG. 8

entirely satisfactory. A twelve foot length of seventy-two inch muslin will cover our wing. We need a hammer, sharp knife or razor blade, and plenty of quarter inch carpet tacks. Place the wing on the floor with the corner blocks on the underside. Rip the selvage from the cloth and lay the cloth over the frame so that it hangs down on all four sides. All tacking is done about a quarter of an inch from the inner edge of the batten. Place the first tack about a half inch from the corner on one of the stiles. Halfway down the twelve foot wing pull the cloth gently into place and stick another tack into place. Place the third tack at the other end of the stile like the first. Jam tacks midway between two tacks and continue to divide the spaces until the tacks are about six inches apart. The secret of even tacking is to divide the tacking again and again. When one side is tacked, work on the opposite side, then at each end. Do not try to stretch the cloth too tightly. If you do the consequent shrinkage when paint is applied will warp the framework. When the tacking is finished the cloth should lie smoothly and have a slight tendency to bag in the middle when the wing is stood upright. Trim the surplus material allowing from one quarter to one eighth inch of wood to show when finished. Using a razor blade or sharp knife at each corner cut a dart starting one half inch from the inside corner to the outside corner of the cloth. Note Figure 5. This will avoid a pucker at each corner. Hot glue about the consistency of thick soup is used to dope or paste down the edges. Turn back the flap of cloth that extends beyond the tacks and brush the glue on the wood itself putting it on thick. Turn over the flap and run your brush along it saturating the cloth so that it will bind itself to the wood when dry. Sufficient time must elapse between doping and priming to allow the glue to set and dry completely.

Lashlines are fastened on the upper right corner of the back of the wing. Bore a half inch hole in

the upper right corner block, (slip a block cut off toggle rail under corner block to stop auger bit) and shove the end of a twelve or thirteen foot length of sash cord through this hole; tie a knot. About a foot from the top rail on the inner edge of the other stile screw a lash cleat. About a foot above the center of the wing fasten two more cleats one on each side. About two feet from the floor place two more. Figure 6 shows lashing. After the canvas has been primed with a coat of sizing (water, glue, and whitening) it is a workable unit of scenery.

Regular stage braces may be necessary to stabilize the scenery and to hold it straight. Sometimes a length of batten nailed to the wing and toenailed to the floor will serve the same purpose. A French brace is used to hold up a wing or piece of scenery which must stand by itself without any visible means of support. It consists of a block and a triangular brace screwed to the stile as sketched in Figure 7.

To batten a drop, enough lengths of lumber to run twice the full width are needed. Lay the top of your drop along the edge of the battens and tack with a double row of tacks to the width of the lumber. When finished the top of the drop will be tacked to two or more battens placed end to end. To strengthen the apparently weak joints held together only by the cloth of the drop, glue battens over the cloth like a sandwich, being careful that joints do not come opposite each other. Fasten with screws. The battens serve each other as cleats. The same procedure is followed on the bottom of the drop, although sometimes half round wood with about a three inch diameter is used instead of the one by three battens as this facilitates rolling and unrolling the drop. Figure 8 shows both the square and the round types.

*Painting the scenery and lighting the set by Marjorie Benke will appear in the May issue.*



*Henrietta Carter and model wearing dress made of the fabric she designed*

# WHAT IS A "GOOD" DESIGN FOR A DRESS FABRIC?



*A sketch by Miss Carter*

HENRIETTA CARTER • TRAPHAGEN PUPIL ANSWERS

everywhere—that is the fun of designing. Let us take a hackneyed, over-worked design such as a paisley, a pattern created in Persia that has spread all over the world. I own an old paisley shawl, so I will lay it on my work table, and, using the same colors, in the same relationship, paint directly on paper the design. The original is a very fine pattern with many intricate florals woven into it, but I have a very free, loose technic. My scale is five times as big as the original and the finished design does not resemble the shawl—so, I have something new, yet I have kept all the beauty of the color and the swing. Although a big design, it will not make the wearer look large, as all the areas are covered by sweeping patterns." The dress made up of this fabric was featured by Russek's in their advertising and window display as the "Algerian Prints."

International Dress House made up the yardage sold at Altman's, Bonwit Teller's and many other leading stores.

Miss Carter started out attending Constance Reed's Saturday Morning Costume Design Class for children, at the Traphagen School of Fashion; subsequently graduated to Life Class under William Starkweather, sketching with Victor Perard, and taking a Sunday Morning Painting Class under Edward Dufner, N. A. and Frank DuMond. After graduation from Packer Institute, she attended Skidmore making designs called blobs which had a definite textile feeling. Miss Traphagen, always interested in seeing the work of her former students, recognized textile possibilities in these designs. She did much in the way of assistance and encouragement to further Miss Carter's career as a textile designer.

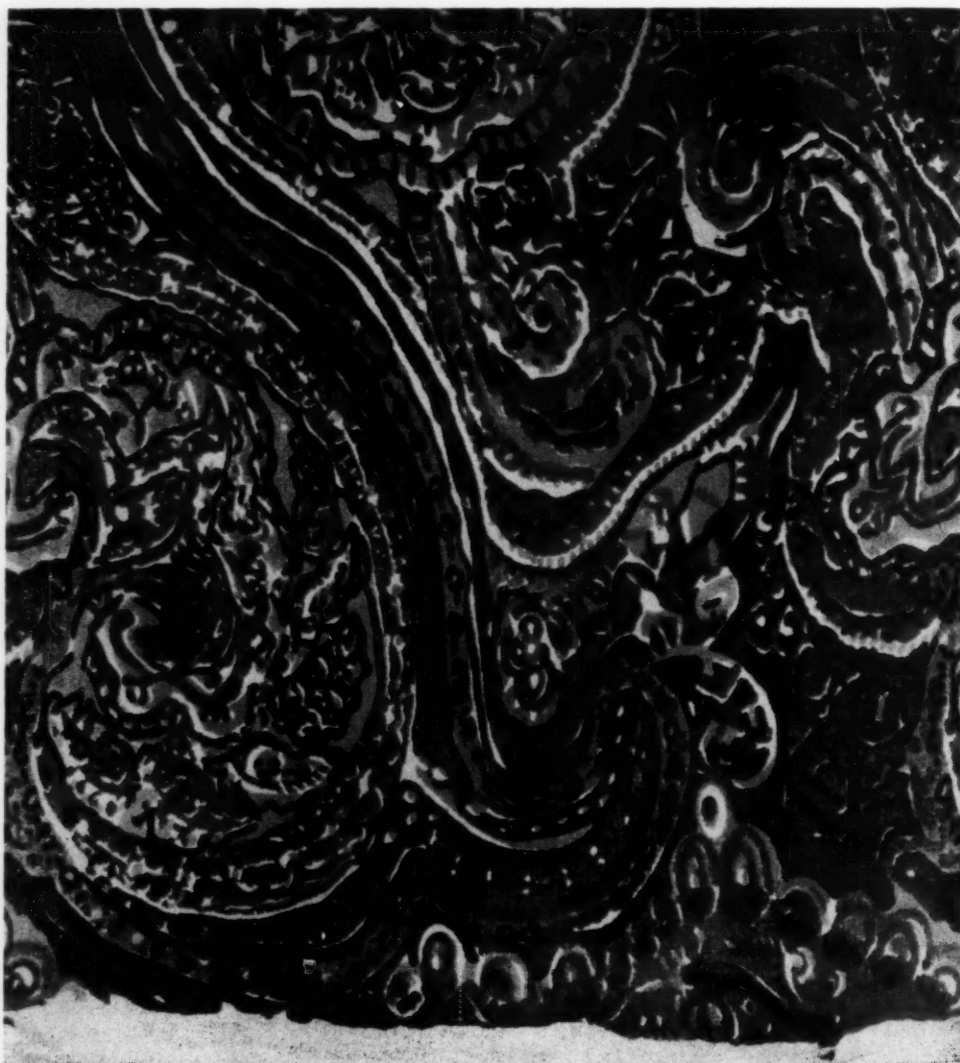
*Dress Fabric Designed by Henrietta Carter*

Miss Carter comments that in a "good" design the most important factor is largely a matter of individual taste. "I am personally always interested first in the color, and design through color areas. This is a most important and practical view, because each design will be printed in no fewer than seven different color combinations. A pattern that has been designed with this in mind is usually easy to make color combinations for," she says.

"Another important thing to consider is how well the pattern will cut, when the dress designer handles the material," she continues. It is imperative that the design be created so that the person who buys the finished dress isn't conscious of where the pattern begins and ends, or where the seams of the dress start. That is the reason that all-over designs are always in great demand.

"Let us create a design. What do we need? . . . some good designer's brushes of various sizes, numbers 3, 5, and 7 ought to do; paper—a rough water color, a stippled kidskin or a very smooth finish, depending upon the type of design and your personal preference; paint—fifteen cent jars of tempera are very satisfactory, or if extremely fussy, and after certain colors, such as very clear magentas, use the French tubes of Bougeois, but they are very expensive. Textile designers have an extravagant trick of their own, of mixing their paints on paper instead of in a porcelain well, because they can make a better job of it on a flat surface. Another usual habit is to paint designs directly on paper, the result being the finished croquis which is taken out and shown to prospective buyers. If the design is bought, it is brought back, and then put into repeat.

Where does a designer get ideas? From





# HELP FOR THE GIFTED CHILD

• In school organization there is usually opportunity for the children who have superior mental ability, speech classes for those with dramatic ability, choruses and glee clubs for children with good voices, and orchestra and instrument classes for children with musical talent. It is time that the schools encourage growth of creative ability in art.

We have worked out a plan in our community which does give the creatively gifted child in art a chance to work under the guidance of one trained in art, and better equipped to help such children than the average classroom teacher. The district is small, with four large elementary schools. The percentage of art talent is high. From the four schools we have selected thirty-six children, possessing an unusual amount of creative ability. They range in age from six to twelve years. These children come together on Thursday mornings from ten to twelve o'clock and work under guidance.

An elementary classroom has been converted into a studio. It is regularly used by the other children in the school during the rest of the week. It is a work center to which the children come of their own free will and work just as their talents and inclinations prompt them. The Director's task consists in furthering the creative effort and preventing imitation and copying. A drawing or any other product of a child is good if the work accomplished accords with the child's age, is altogether uniform in quality, and is honest and true in every single detail.

In the studio are all types of materials and tools, large easels, work benches, a potters wheel, stretchers for painting, tables and chairs. Choices of materials and subjects are left to the children, but those to whom a certain medium becomes too easy and who run the risk of becoming too skilled in that medium are advised to try another which presents more difficulties to them.

We try to distinguish between mediums which stimulate creative ability, and those which give only training in the use of materials. There are mediums which promote skill, such as clay, which is easily modeled, and water-colors; and others which restrict mere skill in handling, such as wood and plaster of Paris. Fundamentally, only those mediums which are not suitable for children, requiring a long training, are excluded. The preference is given mediums which further creative power. Technics are not taught; the children must work out their own and make them their own. Some children fail with one medium and succeed with another. There are various mediums available to the children. There is lino-cutting, wood cutting, paper cutting, silhouette

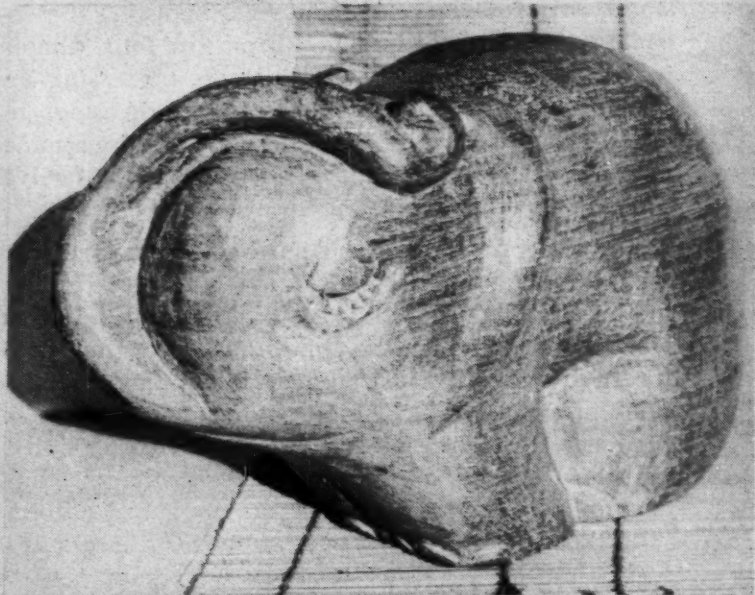
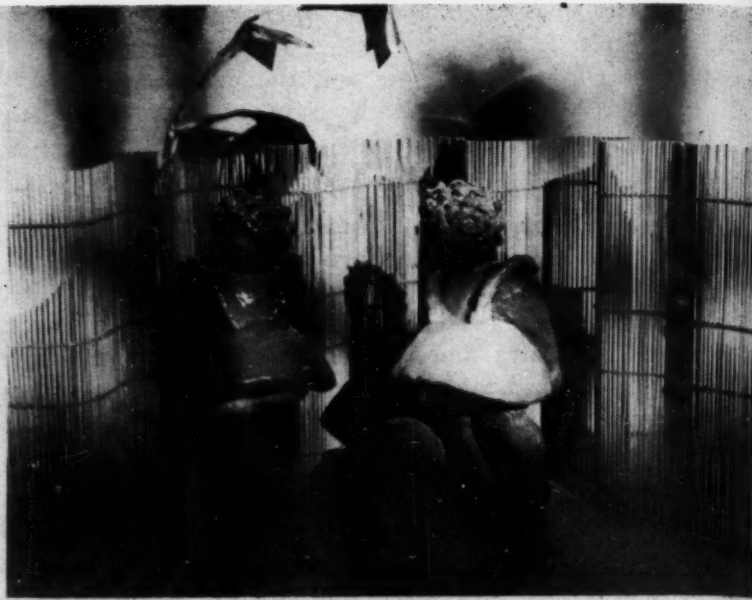
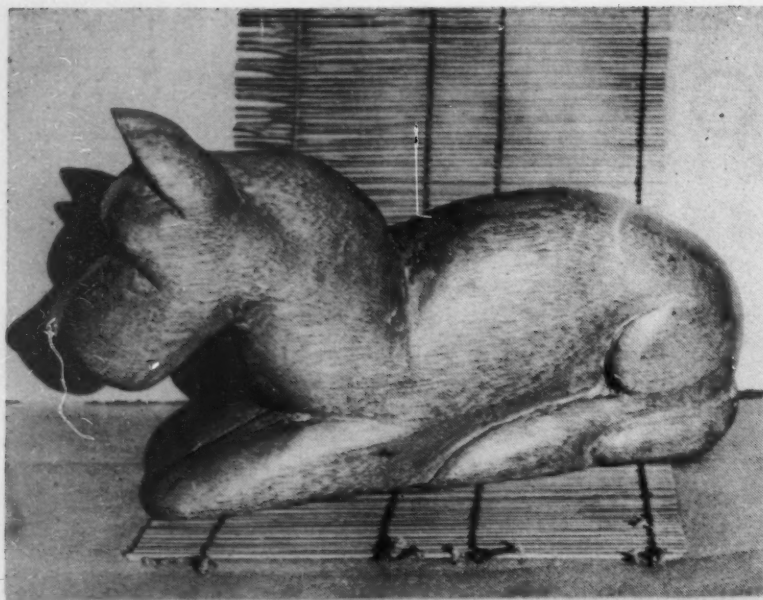
By KATHERINE PAGE PORTER  
Art Supervisor, Public Schools,  
Beverly Hills, California

cutting, wood carving, modeling, pottery making, embroidery in wool, and stenciling; there is painting in poster paint, calcimine, oils, and water color, and drawing with pastels, crayon, chalk, and pencils. From every material something creative can be made. By letting the child have a choice of material we are furthering his creative capacity.

Equally important is the question of dictating to the child what he should draw or paint or model, etc. The child should be allowed to express what he feels. Problems are seldom given as we feel in creative work the expression must come from within the child rather than superimposed by an adult. Now and then, however, there are times when so-called class work will be given, that is to say, some subject which all the children work upon, perhaps "Christmas," "Holidays," "Carnival," or when the "Circus" comes to town, but generally the child paints, draws or models what he likes.

Evaluation is positive, promoting creativeness, and is individual rather than group. As the child grows, he is given a chance to do special pieces of work. For example, one child is decorating the cafeteria walls in the school with mural paintings in oils.

Following are listed some of the possibilities for such opportunities which may be provided by the school: 1. Provide gifted teachers. 2. Special classes for various art experiences to be held once a week, morning or afternoon during the school day under the guidance of an "artist" teacher. 3. Classes held Saturday morning under the guidance of an "artist" teacher. 4. An art room or studio in the school where working materials and working equipment are available. 5. Provision for art clubs to be held after school hours, usually once a week. 6. A flexible program so the regular classroom teacher may give extra time and opportunities to gifted children in the classroom. 7. Encouragement through giving one-child shows, an exhibit of one child's work which was done either inside or outside of school. 8. Opportunity for conducted visits to art exhibits, museums, interesting shops with art departments, industrial plants concerned with art and industry. 9. Adequate transportation for the foregoing visits. 10. Some arrangement whereby gifted children

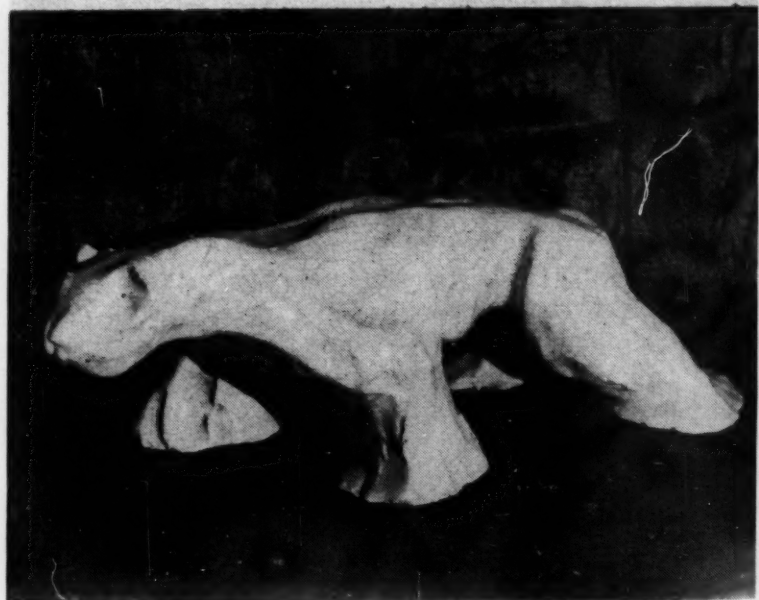


### SCULPTURE BY TALENTED CHILDREN

could receive art training throughout the summer for one three-hour period a week.

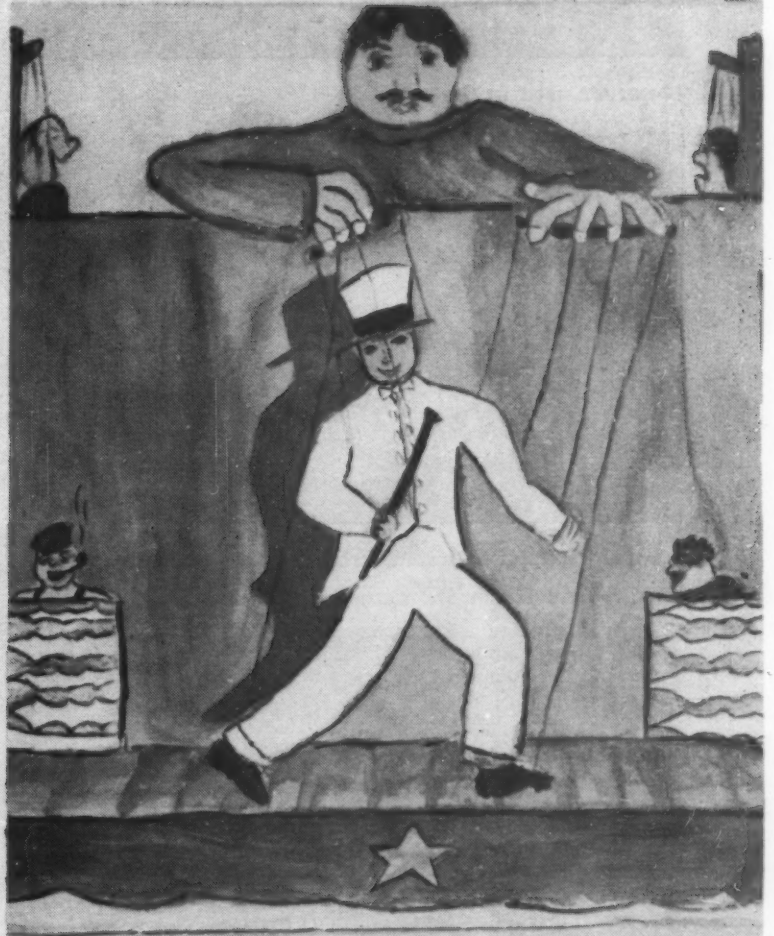
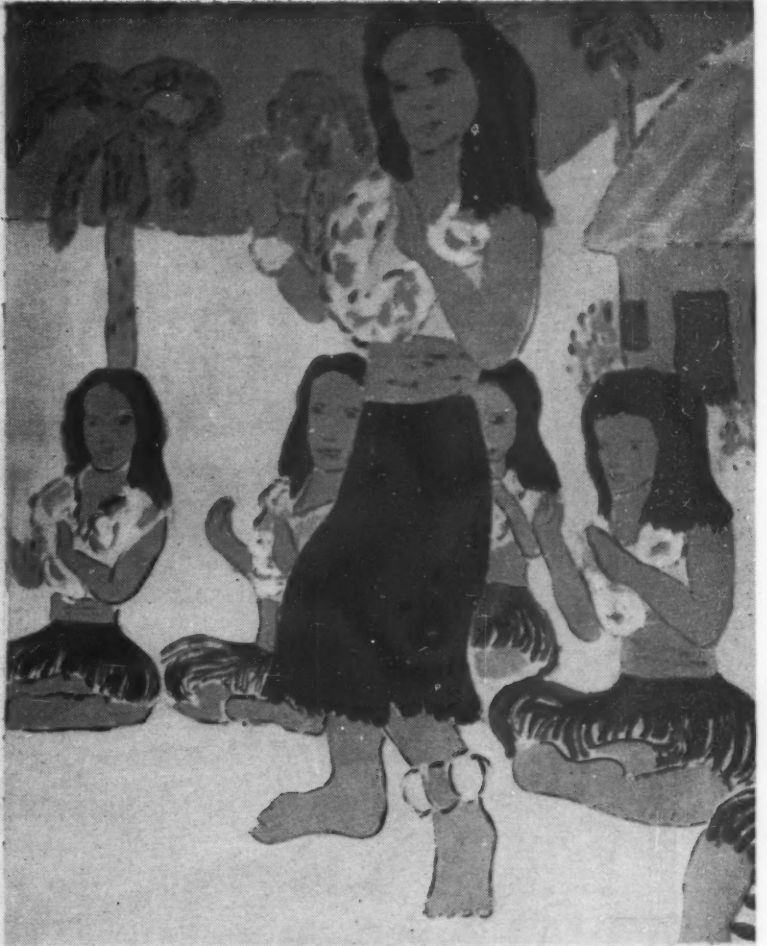
Opportunities which may be provided by the community in cooperation with the school are: 1. Exhibits in local museums and galleries of fine illustrated books, Posters, Prints, Paintings, Sculpture, Crafts of all kinds. 2. Classes held on Saturday mornings in the Art Gallery or Museum, or whatever the community provides of that type, and sponsored by the organization. 3. Transportation for children in rural communities to the nearest small town to take part in such classes. 4. Exhibits held in local museums and art galleries of children's work. 5. Scholarships donated to especially talented children by local art teachers' associations and other local associations for outside study with accredited private teachers.

It is difficult to provide adequate opportunity for free expression to the talented child in the creative fields in the average crowded classroom of forty or more children, where so much of the teacher's time



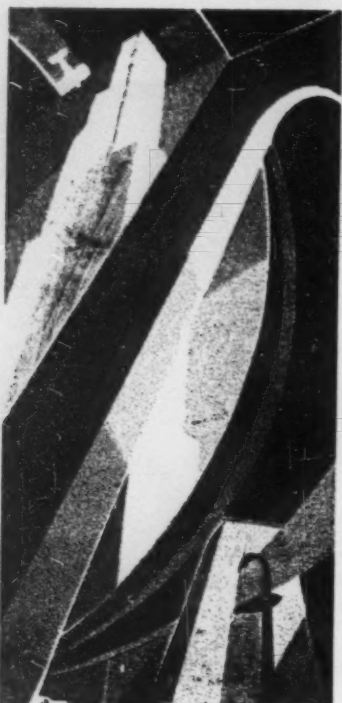
must be given to the less able. Special art classes in one form or another under a specially gifted teacher are sadly needed by the gifted children.





PAINTINGS MADE IN SPECIAL ART CLASSES IN BEVERLY HILLS, CAL.

FOR APRIL, 1941



# AMATHOGRAPHY

## A MEDIUM GROWS UP

Here is a novel method of making prints by means of sand paper. Since the process is similar to lithography and the Greek word for sand is "amathos" it has been named "amathography."

By JAMES W. MILNOR  
Oyster Bay, New York



Materials used in the process



Above: Transfer of tracing from original to sandpaper

Below: Drawing on the plate with crayon



**The sketch:** On a medium rough drawing paper sketch your subject in black and white or tones using a litho crayon, wax crayon, or brush and India ink. If a print in color is desired use colored pencils, colored inks, or wax crayons. By using the three primary colors you may, by superimposing, get a full color effect. The use of the medium rough drawing paper is to give you approximately the texture you will be able to secure in the final print. You may use sharp brush and ink lines, soft crayon lines, all the tonal effects, stipple if you wish, but no solid areas.

**Preparing the plate:** Naturally the size of your sketch and final print is governed by the size of your sandpaper. Cover the back of the sandpaper with rubber cement and mount on smooth, stiff cardboard cut to the same size. Do not use paste or glue as these may cause the sandpaper to warp and wrinkle. Cardboard provides a smooth working surface that has no curl and is easily picked up when inking and printing.

**Transferring sketch to plate:** Make a simple tracing in soft pencil on tracing paper. Plot the outlines and areas of your design. Dust the dark surface of the sandpaper with talcum powder. Use a soft brush for this purpose. This will give you a lighter surface upon which to work. If color prints are desired,

Below: Key plate being painted on sandpaper with hot wax



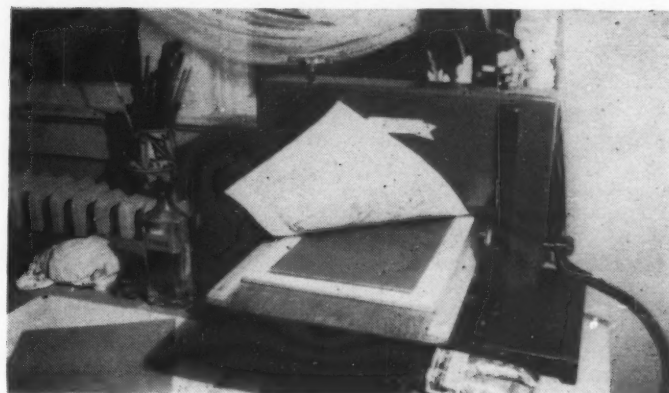


The two prints, one at the right and one at the extreme left, were made by Mr. Milnor using this new and interesting process of amathography.

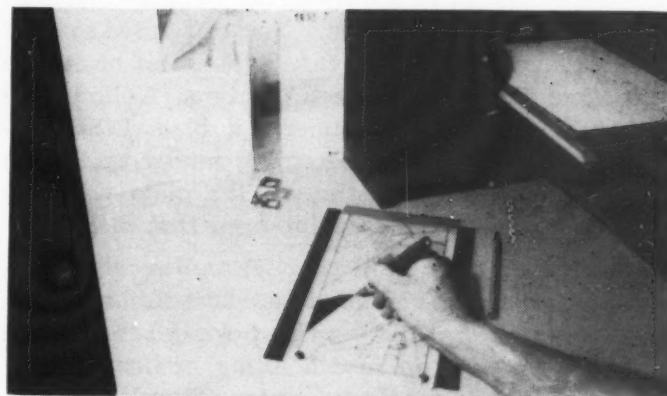


make a single tracing but transfer it to as many plates as you have colors. Any of the simple tracing methods will do but carbon paper seems to be best in this work.

**Rendering on the plate:** A mirror placed at the back of your original sketch will help you due to the fact that your design is now in reverse on the plate. For soft outline drawing sharpen your litho crayon or wax crayon to a chisel point. You will find that it will hold up longer on the rough sandpaper and is not apt to break so easily. In order to secure sharp brush-like lines melt paraffin over the electric stove in a small metal container. Add a piece of colored crayon to the colorless wax. Dip your small brush in the hot wax and paint in the outline quickly. Experiment will determine for you the proper temperature and maximum delay in applying the wax. Wax that has been allowed to cool too long will pull up when inking and printing. Tonal effects may be obtained by using the side of the crayon directly or by building up areas with the pointed crayon. Highlights may be scratched in with a needle, razor, or knife. Overly dark areas may be picked out with a needle. In the case of colored prints a plate for each color must be prepared. By following most carefully the pattern of red in the original sketch, whether it be pure or superimposed with blue to produce violet, you can duplicate all



Taking the print from the press

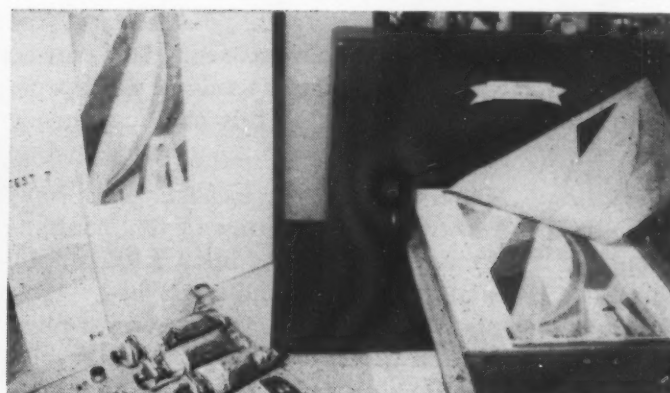


Above: Stencil method using a tracing of the original

Below: Inking the plate

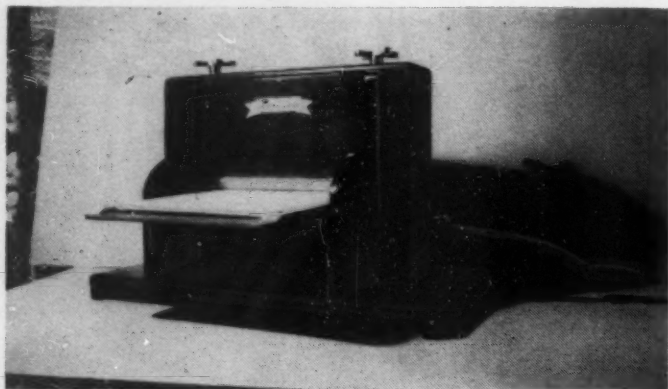


Below: Finished print off the press





Steps in printing and final prints



The streamlined, fifty-cent wringer that turned the trick

this quite accurately on the plate, if you use your pencil tracing on the plate as a guide. At this point the color of the crayon that you use on the plate in rendering has no effect whatever on the color you apply when inking later on. You can prove to your own satisfaction that not the slightest bit of crayon will come off the plate when printing. Yellow may be printed from a plate rendered in black litho crayon. However, to avoid becoming mixed up, match the color of your rendering on the plate with the color that you expect to print from that plate.

**Inking the plate:** Roll your ink out in a thin film on a glass or marble slab. Use a soft rubber roller. Gum composition rollers pick up too much ink and have a tendency to cause a filling in between the sand particles. Pass the roller over the plate in several directions to insure even distribution of ink. As in block printing, tint plates may be used by rolling up two colors on one plate. Under certain circumstances the plate may be washed and the number of prints obtainable increased. This can be done if wax crayons have been used on waterproof sandpaper with water soluble ink as the printing medium.

**Printing:** Finger paint paper is best. It is hard enough to prevent breaking down yet contains enough clay to readily absorb the ink. After inking the plate place it face up on the press bed. Over this lay the finger print paper. Cover with a piece of cardboard and run through the press. When color

printing start with your lightest colors and work on down to the darks. Allow ample time for prints to dry between inkings.

**Presses:** A clothes wringer will give best results. A second hand one may be had for fifty cents.

**Results:** By careful printing it is possible to secure as many as seventy-five uniform prints. To do this a balance must be kept in the amount of ink deposited on the plate by the roller and the amount removed in each printing.

**Now the stencil technic:** To produce a single print that has the combined qualities of the airbrush and that of a lithograph use the stencil method. Its beauty lies in the great range of textures to be had. A tracing is taken from the original drawing. The procedure is to control the impressions taken from sandpaper that has not been drawn upon and to gradually build up tonal areas by masking out. To do this the portions of the print that are to be darkest are plotted on the tracing and cut away. The tracing is then placed over the paper to be printed and the plain plate rolled up with ink. Run through the press until the desired tonal effect is had. Mask out this area and repeat the process by cutting out another section of the tracing. After each printing turn the plate so that the sand particles do not align themselves in the next printing. The results will surprise and delight you.

You will find after considerable experimentation that the results in amathography will compare favorably with that of other mediums of graphic expression. It has quality of line, beautiful tones and vibrant color. An edition of fifty prints is possible without having to make an outlay for elaborate and expensive equipment.

**Materials:** Sandpaper, No. 9-0 (Garnet waterproof is best for most work)

Litho crayon, No. 3, (or ordinary wax crayons)

Smooth cardboard, (size of sandpaper sheet)

Rubber cement

Talcum powder

4-B pencil

Tracing paper

Colored drawing pencils (or wax crayons)

Medium rough drawing paper

Several small brushes

Colored and India inks

Razor, blade, knife, needle

Large, soft-hair, brush

Rags

Paraffin

Electric stove

Mirror, (approximately 9x12 inches)

Turpentine

Printing inks, (oil base or water soluble)

Glass (or marble slab)

Finger paint paper (or coated stock)

Magnifying glass

Clothes wringer





THE SHOWS ARE ENJOYED BY THE STUDENTS

## AN EXHIBITION HALLWAY

By EVALYN ROGERS  
Hayward, California.

SINCE we recognize everyone is a potential appreciator of beauty, art galleries and museums are a necessary part of community life. Should you teach in a district with neither of these, the idea of introducing the "gallery habit" into the community life of your school becomes so compelling you are apt to do something about it. This is what we did and how we did it at Hayward Union High School.

Aside from the usual financial difficulty, we had the problem of finding a suitable location. In overcrowded schools such as ours, a room was not available. High school corridors at best are usually very drab so we decided to convert the long one approaching the art rooms into an Exhibition Hallway.

The Executive Council of the Student Body was induced to give the initial fund. This provided enough money to line the walls between mouldings with an off-white wall board of interesting texture. Various sized glasses were then grouped in vertical and horizontal positions against the wall, and, as simply as that, we were ready for our first exhibition.

Interest in the shows is aroused by announcing them over the public address system, advertising them with posters and having them reviewed by reporters on our school paper. A constant variety and change of attraction helps to sustain interest.

Exhibitions from the California School of Fine Arts in San Francisco, the College of Arts and Crafts in Oakland, the art departments of Mills College and the University of California have been shown.

From an educational viewpoint, the series of exhibitions from the San Francisco Museum has proved most successful.

The hallway is excellent for exhibits from various classes within the art department. They have included posters made for community contests, problems in color and design, figure sketches of student models, costume designs for school plays, sketches in oil and watercolor, linoleum block prints cut for the art edition of the school paper and photography. These shows are always enjoyed by the students. The possibility of "being accepted" for the gallery helps maintain interest and effort in accomplishment.

It is serviceable to the other departments as well. One girl displayed prints on Renaissance Art and gave a gallery talk to the history class.

Because of the hallway we have kept in touch with our art alumni and have been very pleased to sponsor their first exhibitions.

It has made us eager to collect and mount a variety of reference material which can be so advantageously used this way. We are building up a permanent collection of prints and originals. A number of Raymond and Raymond prints, some original etchings, lithographs, aquatints and wood blocks have been acquired. As one of its projects, our art club joined the Association of American Artists and purchased thirty-six prints of the work of American painters.

It is said, "after all, life is but a point of view." Our Exhibition and our project has proved a way of making beauty more vital in the point of view.

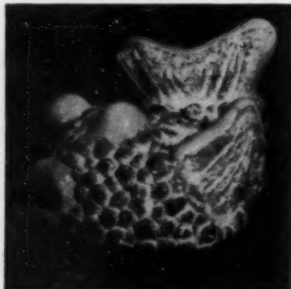
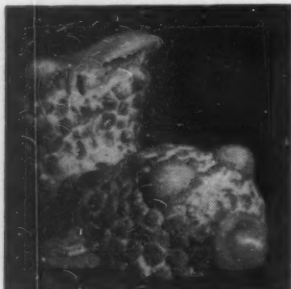
# Amusing



"Model" designed by Richard Weber, a pupil at Pratt Institute, Brooklyn, N. Y.

Because ceramics is an art which uses clay as its medium it has a great range of possibilities as far as plastic forms and surface treatments are concerned. The very nature of clay makes it possible to model almost any form with it, so the artist as he experiments has to be aware constantly that he does not go beyond what he senses to be appropriate and within the suitable limits of his materials.

"Fish" created by Bonnie Jean Malcolm of Glendale, California



ABOVE: "Chorus Girls" by Adolf Adorfer of Fresno, Calif. This piece won second prize at the Ninth National Ceramic Exhibition at the Syracuse Museum

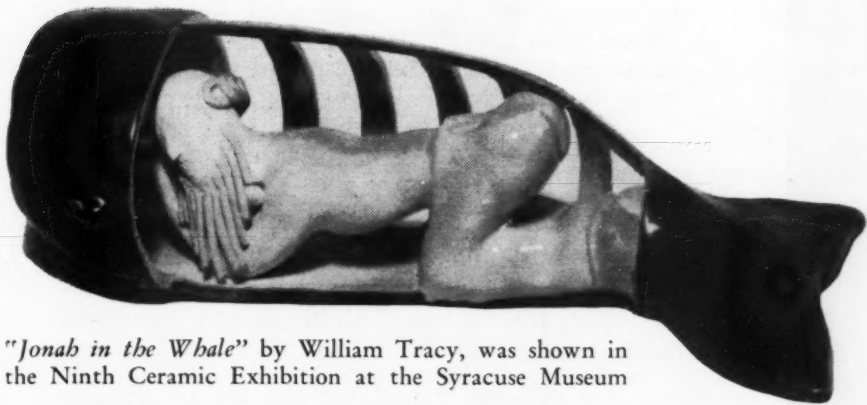
BELOW: "Rambunctious Horse" by Amand Gautier of Glendale, Calif.





# Ceramic Art

The idea that art can be amusing is often overlooked. Too often the impression exists that art must always be serious. A sense of humor is a valid and commendable thing to maintain in all forms of art expression.



"Jonah in the Whale" by William Tracy, was shown in the Ninth Ceramic Exhibition at the Syracuse Museum



ABOVE: "Shade of Degas" by Ruth Randall of Syracuse University, was shown in the Ninth National Ceramic Exhibition at the Syracuse Museum



"Woman Scrubbing" made by Mary Vukas, a pupil at Pratt Institute, Brooklyn, New York



BELOW: "Hog" by Virginia McBride of Berkeley, Calif. "Peaches" and "Rudy" by Aloys Sacksteder, of Terre Haute, Ind. The three pieces were in the Ninth National Ceramic Exhibition of the Syracuse Museum





**NORMAN BEL GEDDES, AMERICAN INDUSTRIAL DESIGNER WAS AMONG THE FIRST TO BECOME SUCCESSFUL AND FAMOUS IN THAT FIELD.**

• No exact figures are available on the number of industrial designers in the country. Such statistics are difficult to obtain because designers go from display work into industrial designing and then back again into display work and perhaps later into architectural or furniture designing. This fluctuation is constantly going on, and the census department of the United States Government classifies all persons engaged in commercial art and industrial design as artists.

There are about 100 outstanding industrial design studio organizations in the United States, and each studio employs a varying number of designers. Some of them employ a regular staff; others maintain a nucleus staff of a few designers in slack periods and employ as many as 20 or 30 designers during busy periods. It has been estimated that there are approximately 12,000 qualified industrial designers in the United States actively engaged in designing work.

The industrial designer is found in many fields of industry, which represent a wide diversity of manufactured products. Some of these fields are: automobiles, airplanes, boats, trains, trailers, trucks; vacuum cleaners, washing machines, toasters, electric fans, lamps; furniture, hardware, electrical equipment, china, glassware, pottery, silverware; garden implements; farm machinery; tools of all kinds; pumps; radio and television receiving sets;

# INDUSTRIAL DESIGN AS A CAREER . . .

The Institute of Research composed of prominent educators has made a careful study of Industrial Design as a career. It was done in answer to youth's inevitable question, "What shall I be?" This is the second of a series of articles to be published in Design from that study.

juvenile vehicles; toys; gas and electric stoves; refrigerators; clocks; kitchen utensils; desk telephone sets; permanent waving machines; barber shears; oil burning furnaces; counter scales; bottle-washing machines; luggage; novelties of all kinds, and thousands of other articles.

From this list one should not get the impression that industrial design is applicable largely to small or consumer articles. It is just as applicable to machines and other equipment used in the heavy industries. In fact, some designers feel that the possibilities for industrial design in the heavy industries constitute the next great and very promising phase.

Designers are employed in industrial design studios maintained by established industrial designers; by department stores and merchandising houses, both wholesale and mail order; and in the design departments of individual manufacturers in a single plant or in the headquarters of an industry maintaining a number of plants.

If the designer is employed by a design studio, he works on all types of products, although studios may specialize to a certain extent, for example, on plastics, or automotive designs, or on metal, or ceramic materials. If he is employed by one company, he applies his efforts exclusively to its manufactured products. A very specialized type of industrial designer is the furniture designer, who works largely in wood.

First of all, as previously stated, the industrial designer must be a creative artist. As a creative artist he is a person who is deeply interested in how people live, their habits, how they work, eat, cook, sleep, ride, and entertain themselves. The industrial designer must think of himself as a designer of articles that his fellow men will use easily and with satisfaction. From such a viewpoint he must acquire, of course, a knowledge of organizing shapes which speak to the eye.

The industrial designer should be acquainted with the various phases of the industrial design field, and



especially with his individual field. The possibilities and limitations of the materials with which he works must be familiar to him, as well as the manufacturing processes used in making products of all kinds. Such knowledge is most necessary, for in his work he may be called upon to design an article to be spun in aluminum, or, possibly, to be die-cast. Other designs might involve the drawing of steel, or sheet metal, or the various techniques of wood working, or problems in plastics. His design might be for blown glassware, or for bottles capable of being manufactured automatically by machine.

Two especially essential skills are the ability to read blueprints proficiently and expertness in mechanical drafting. The necessity to acquire these two skills early in the training period and to practice them until they become as much a part of the designer's equipment as writing and drawing cannot be overemphasized. The industrial designer must know how to read complicated mechanical and structural blueprints as readily as an engineer reads them, and he must be able to draft his designs so that the working blueprints can be made from them.

On the business side, the designer should make it a practice to study general market trends as well as the class of consumers for whom a product is designed. Such study is necessary in order to reach the largest and best sales-productive market. Likewise it is important to know something of the buying tastes and income levels of the purchasing public the product is intended to reach. For the low income group, as an example, there would be no need to design a high-priced electric refrigerator, or luxurious motor boat, such as would appeal to the wealthy classes. The modern designer should possess well-grounded knowledge of how to fit his ideals into individual manufacturing problems and at the same time appeal to the tastes of the public. All this is essential, since his worth will always be judged by the **sales-producing** results of his efforts.

It is also necessary for the designer to have some knowledge of business procedures, as well as good financial sense, since in the routine of his work he may be charged with the responsibility of keeping the designed article within a definite price range. A saving of \$200 to \$300 has been effected by the changing of only four lines in a design. The modern designer should know how to get the most out of the materials involved at a producing cost and sales price which will induce widespread distribution. New designs evolved at the expense of increased manufacturing costs are not likely to prove acceptable to manufacturers.

The designer should realize the hazard of taking on competitive accounts simultaneously. It is possible for information of value to his client to reach a competitor through unintentional but careless re-

marks. Therefore, it is to his ultimate advantage not to "mix competitors."

Further, the designer must sense in advance of their arrival changes in trends, since production must be planned some months and even years ahead, depending upon the product and the work entailed.

Much time should be given to the matter of research, especially with reference to the anticipation of possible trends. To keep in touch with technical magazines and trade journals is important, in order to keep informed of new products, as well as new developments in materials, processes, and finishes. A firm of designers of outstanding importance regards the reading of trade publications so vital that its staff is **required** to do this. A sticker attached to the magazines must be initialed by each member of the staff to indicate that he has read them.

The industrial design field is highly competitive, and if success is to be attained the designer must know, and thoroughly know, a great many things with relation to his chosen occupation.

It is most important that the industrial designer should possess a high order of intelligence, for his job involves much thinking and planning. "Design is not primarily a matter of drawing, it is a matter of thinking," has been well said by no less an authority than Norman Bel Geddes. So the designer who can think clearly has a considerable advantage.

Since the foundation of art is imagination, and this is something that cannot be taught, although it may be developed, one who possesses an abundant imagination will have an excellent chance of success in the design field. Creative talent is most essential, as is the ability to draw and paint. A good sense of balance and color is likewise necessary. Inherent good taste is always an asset, but poor taste can be corrected through proper training.

As a considerable proportion of the designer's work includes mathematical problems, it is quite necessary that he should be a good mathematician. Accuracy is an important point, as errors of omission or commission may prove expensive.

The designer's work brings him into contact with many types of people, so he should understand people and know how to get along with them pleasantly in their business relationships. He should also possess sufficient tact to handle difficult situations with discretion.

Good health is necessary, since the work at times may be gruelling, and hours long, when a large order is in process. The designer should have an inquiring mind, a retentive memory, and be able to grasp ideas quickly. Of value is his interest in a wide variety of subjects, and he must be keenly observant.

He must have originality and versatility, as well as resourcefulness. Patience and perseverance are necessary, as is a fine sense of ethical conduct.



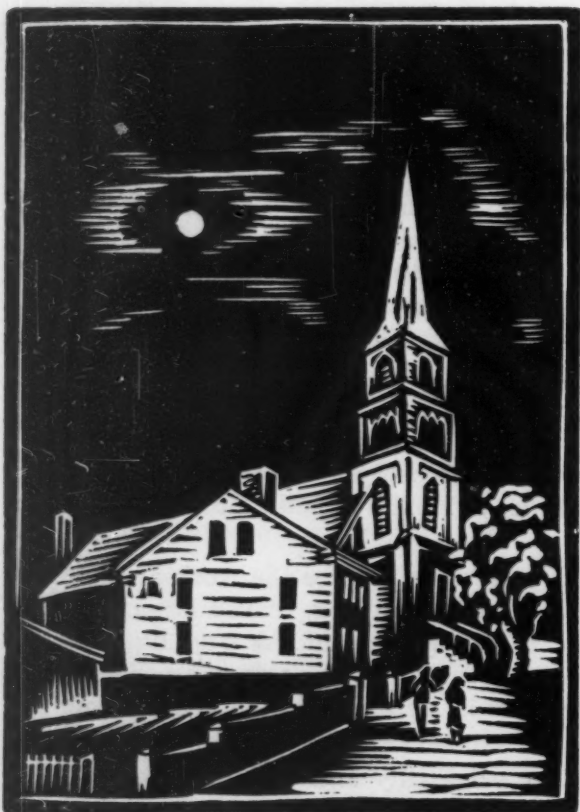
Farmers

LOUIS WEINER



A Couple

FRITZI BROD



Country Church

HAROLD SCHULTZ



Organ Grinder

GREGORY ORLOFF

BLOCK PRINTS BY MEMBERS OF THE CHICAGO SOCIETY OF ARTISTS FOUNDED IN 1888





Rainy Day

IRENE BIANUCCI



The Acrobat

ANDRENE KAUFFMAN



Florida Pelicans

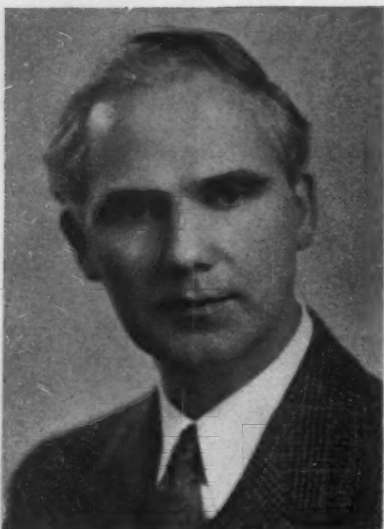
FRANCES BADGER



Elephants

FRANCES BADGER

BLOCK PRINTS FROM A LIMITED EDITION OF CALENDARS PRINTED FROM ORIGINAL BLOCKS



# WHO IS A GOOD ART TEACHER?

By ALFRED HOWELL  
Director of Art  
Cleveland, Ohio

WHO is a good teacher of art? To answer this question is by no means an easy one, particularly in view of the many interesting and varied personalities making up the profession. Perhaps the universal concept of art as "Unity with variety" would fit into the present picture of a group of teachers in a large city. Conditions within a large community are naturally of a varied character calling for many types of teachers. But within this variation there are substantial qualities we would expect to find in every good teacher in order that there will be a progressive and dynamic attitude toward the work to be done.

My first conception would be that the teacher must have a philosophy of life. We hear the oft-repeated phrase that "Art is Life." Faure has stated that "Next to bread art is the most important thing in the world." If this is true, then the teacher must understand the functional value of art in everyday living. The rhythm of art should be the rhythm of life, and the art education we wish to develop should be thoroughly integrated with the needs of life. If our modern civilization is being directed largely through the power of the machine, it should in no way dominate our methods of art education. We need the teacher who will extract all the good from the machine's influence, but we also want her to grasp those deeply rooted spiritual values which give poise and significance to living. The pent up emotions of people are too easily stifled through a system of regimentation which lacks opportunity for expansion and growth of ideas. We want the teacher to give purpose to life and to provide the means of an outlet for

the hunger of self expression. The teacher will then recognize that civilization is the embodiment of a form which is the orchestration of ideas finding their fulfillment in well ordered beauty, a beauty founded on need of a spiritual and material character. The many physical changes taking place in our modern civilization through destruction and reconstruction; the growing emphasis on the use of the ear and eye, whether through radio or graphic representation; the fact that industry jumps ahead of the public in its understanding of the needs of modern life; these are factors which can, with right understanding, play a great part in the art teacher's function. But such things so far referred to cannot operate unless the teacher has a grasp of the functions of education as a whole, and this brings me to my second point.

## **The teacher must have a philosophy of education.**

We want the teacher to be conscious of the fact that art is one of the great democratizing forces in this modern world. So great has been the upward trend in art education through its enlarging processes, its wider appreciations, its development of skills, that it may now be considered on the way to being a new fundamental. But we can only truly accomplish this new objective according to our conception of the integrative possibilities of art in the modern curriculum. We can only win the administration over to the cause of art when we show convincing evidence of the power of art to help in the building of personality. The new order must seek to explore the worth of the individual, giving creativity priority over technique, expression over imposition. The teacher must, therefore, view her problem from the point of view that art education is fast moving away from mass instruction toward individual expression, where the pupil is taught to think, feel, and act creatively. When art becomes applied, it therefore, is alive. The teacher may look at two contrasting pic-



tures involving the old and the new order which may be summarized as follows:

The old order	The new order
Information	Formation
Impression	Expression
Intake	Outlet
Content	Growth
Imposition	Inspiration
Imitation	Interpretation
Earning a living	Living a life

Such a development, which we hope our teachers recognize, has come about not only through an attitude of experimentation, but also of experiencing. She has, therefore, made contact with the living problems of education, placing emphasis upon self-realization and personality, and their relation to life's functional values.

In the 19th century art instruction was unrelated; today, it is correlated, interrelated, and integrated. In the 19th century art was crystalized and made up of devices to secure pretty results; today, it is alive and dynamic. But the teacher needs to constantly reaffirm her belief in the integrating possibilities of art with the whole fabric of education. She must regard art education not as something isolated and set apart; not something where the striving for technical perfection is the one desideratum, but as a heart, a core, a center founded on a principal of value. She must recognize in her subject a sort of wholeness in unity, an expansion of new ideas with new insights adjustable to the individual differences of pupils and related to their experiences. But she, the teacher, must herself be integrated to the point where she can project herself into the multitude of experiences peculiar to the large student body. Integration can never succeed until there is that dynamic challenge in the method of integrating. This means that the teacher must grasp the fundamental requirements of the modern curriculum; she must recognize the broad conception of subjects and their correlations, and see these subjects as stepping over the boundary lines of each other. Furthermore, the modern teacher must have the broader appreciations of the arts as a whole, and to recognize the fundamental concepts controlling each. She must see in the arts of painting, sculpture, architecture, music, poetry, and the dance, their similarities and likenesses, and also that all the arts may be conceived as a unity. She must see in the motion picture at its best a synthesis of all that the arts can produce. She must capitalize upon the other arts as a means of stimulation and inspiration, whether through an attitude of contemplation or creative activity.

The third point I would like to raise is one which must test the teacher to the utmost: **She must be constant and yet flexible.** Many teachers today are caught in the seductive mesh of fashions and tricks.

There can be no short cuts to the learning process. Perhaps we have had too many catch phrases as well as catch phrases of art. The teacher can only survive according to the strength of her foundation. A superstructure may be built in which many brilliant exploits of creativity and, indeed, technique may be seen, but a nomenclature of fundamental concepts must be established; that is, as to fundamental elements and principles, the allocation of subject matter, the amount of time to be spent in the various branches of art study; the adaptation of the problem to individual needs. The good teacher is, I am sure, fully conscious of these needs. But there are other aspects demanding great flexibility in the right application of the problems of art.

First: There is the physiological problem. The skillful teacher must recognize the physiological changes taking place in the pupil. She is sometimes puzzled by the apparent indifference of the student, the element of stubbornness or combativeness, and many other things bound up in changes within the student. These factors call forth great teaching skill. The teacher must be sympathetic and understanding. She must be sensitive, not only to art, but to human beings. She must sense the stirrings which may be nurtured into emotional responses. She must have insight into the emotional and mental experiences of the pupil. She must enter sympathetically into the experience of others and enlarge it to its utmost.

Second: There is the problem of environment. We want the teacher to be conscious of the possibilities of environment and their influence on art expression. To be able to inculcate local characteristics of a physical nature in the creative problem is of vital importance. Not only for creation, but also for appreciation is this need most felt. We want the teacher to catch something of the rhythm of life in the environment, whether in the coming and going of belts and pulleys, the building of gigantic structures, the dramatic spectacle of transportation; the colorful characteristics of the market place; in fact, all those things which will and should stimulate the creative imagination. We want her to show how the commonplaces can be translated into things of beauty, and that—

Even in the scum of things

There always, always something sings.

Third: The teacher must take cognizance of the racial characteristics of pupils. We want her to build up an understanding and appreciation of those things rooted in the American soil, but also to develop within the pupil those qualities inimical to racial groups, preserving substantially, the qualities to be found in closely knit communities of race predominance. The Negro with his vivid abstractions; his inherent feeling for certain types of illustration in which dramatic concepts may be in

evidence. Or perhaps the color vitality of the Italian child, or the emotional expressiveness of Jewish children. But these and many other types would serve as a basis for further investigation. We want the flexible teacher who can break down the barriers of mental inferiority and physical handicaps, and one who can tap the source of power within the individual so that he can experience a victorious attitude toward life.

The next point we look for in the teacher is **Emotional Stability**.

First: We want the teacher who has faith in herself and in her potentialities, confidence borne of mastery of subject, and the ability to transmit knowledge, information, and ideas. We look for the teacher who is free in spirit and action; one who will meet all situations objectively, and will view all problems in all fairness. She should maintain poise and integrity in spite of discouraging influences of politics and pressures, and of sometimes having to submit to duties that are distasteful, and that appear to be removed from the vital needs of her profession. We want her, not only to demonstrate vitality, but to produce an atmosphere of tranquility.

Second: The teacher must possess a spirit of achievement and express pride in the achievement of others. She must not only be able to liberate herself, but must liberate the finer qualities in the student. She must be prepared to extend her horizons and to change with the changing pattern, if the pattern be sound.

And thirdly, she must enter into the fundamental interests of youth with good nature and humor. She must often direct aggressiveness into leadership and transform the apathetic pupil into an active participant. She must challenge each individual's intellectual and artistic growth.

The next point is that the teacher must have a **community consciousness**. She must be prepared to project herself into the life of the community, and must be a leader in those things which affect the artistic life of a community. She must be conscious of and, indeed, critical of those elements that militate against a well ordered and beautiful environment. She must be a means of drawing the community nearer to the school and through her work be able to demonstrate the things which make for stability and happiness within the community. I recall that recently a parent, a refugee from Europe, stood in the art room of one of our Cleveland schools, and with a lighted expression in her face looked intently from one colorful spot to another. In broken English she remarked: "This school is like a paradise. It fills my soul with peace to be here. In Europe we have no schools like this." There is much that I would like to say concerning the teacher's responsibility regarding art matters in community life, but above all things, she should impress upon the pupil the fact that all artistic things can be possessed, at

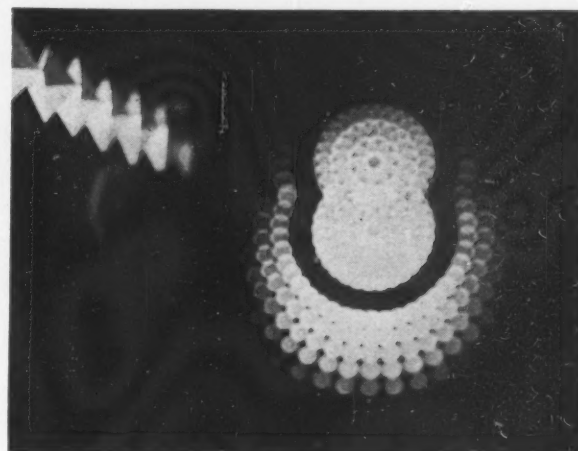
least in heart and understanding, whether it is a museum collection, a library collection, or the beauties of nature. The teacher must show that well ordered, beautiful community life attains to the highest of the arts and that it will reflect the ideals and aspirations of its constituents.

I would also suggest that the good art teacher will be one who **aspires to grow**. The teacher is the keystone to the survival of art. Her strength will be not only in her artistic creativeness, but also in her knowledge and application of the creative processes to modern art education. Her life must be one of continual growth, of aspirations and dreams, and of experiment and diversity. She must be recreative in her artistic, spiritual and mental growth. No teacher can be complacent and self-satisfied today, for every day brings a new challenge. She must keep pace with new experiments and techniques; she must absorb the best in the literature of art and art education. She must seek for the refreshment of her vitality; must not take a purely defensive attitude, but must be alert to growth in others. She must seek to know how to strengthen any apparent weaknesses she may have and endeavor at all costs to cure them. Furthermore, it is necessary for the art teacher today to be something vastly more than an artist; she must be trained with a broad educational viewpoint. She must possess a vast number of facts pertaining to the industrial, domestic and social affairs of life, and must endeavor to correlate them in her teaching experience. When the artist is alive in any teacher she becomes an inventing, searching, daring, self-expressing person. She disturbs, inspires, enlightens, and opens the way for new understandings. She commands respect, and like a magnet draws her students toward her. She is remembered as one who opened up new worlds of understanding, and as one who challenged thought and imagination.

And finally, the teacher must be an **Artist in living**. By this we mean that she must demonstrate power of expression in her personal appearance, her taste, judgment and discrimination. She must have poise, and a capacity to express herself artistically. She must be interested in the many phases of artistic expression so that she becomes the embodiment of art. She must, through her own example, generate enthusiasm for art in others, awakening in the individual latent abilities in the discovery of new worlds. This type of teacher will have a balance of knowledge and imagination, keeping pace with the world and possessing aesthetic sensibility. The supreme gift in a teacher: an alertness to the emotional power of the pupil, the ability to enter sympathetically into his experience and to be able to enrich and enlarge this experience, is one we hope all may attain. Give us this type of teacher and art education will have attained its goal, and will help bring about what we hope will be the three new R's in education, namely, Readjustment, Realism, and Romance.



At the right are shown four arrested incidents in a kinetic composition made on a 35 mm. color, sound, motion picture film and entitled "Synchromy No. 9." The photography is by Ted Nemeth. The sound was composed by the young musician Edwin Gerschefski and interrelated rhythmically and in its structural form to the visual composition by Mary Ellen Bute, designer of kinetic abstractions.



# LIGHT ★ FORM ★ MOVEMENT ★ SOUND

By MARY E. BUTE

● The Absolute Film is not a new subject. It is concerned with an art which has had as logical development as other arts, perhaps slowly but naturally.

This art is the interrelation of the light, form, movement and sound—combined and projected to stimulate an aesthetic idea. It is unassociated with ideas of religion, literature, ethics or decoration. Here light, form and sound are in dynamic balance with kinetic space relations.

The Absolute Film addresses the eye and the ear. Other motion pictures, although making use of the sensations of sight and sound, address not the eye and the ear but the intellect. For example, in realistic films, the onlooker is expected to enjoy the clever imitation of nature—to be deceived into thinking the living prototype is before him. Whereas the Absolute Film stimulates our visual and aural senses directly with color, form, rhythm and sound. In realistic films, the medium is subordinate to story, symbol or representation. We view an Absolute Film as a stimulant by its own inherent powers of sensation, without the encumbrance of literary meaning, photographic imitation, or symbolism. Our enjoyment of an Absolute Film depends solely on the effect it produces: whereas, in viewing a realistic film, the resultant sensation is based on the mental image evoked.

Cinematographers, painters and musicians find a common enthusiasm in the Absolute Film. Through using the motion picture camera creatively, cameramen find a seemingly endless source of new possibilities and means of expression undreamed of while the camera was confined to use merely as a recording device. But we must turn back to painters and musicians to find the ideas which probably motivated the Absolute Film into a state of being.

Work in the field of the Absolute Film is accelerating both here and abroad. The foundations for it were laid years ago and it was more recently anticipated by Cezanne and his followers with whom we have an abstract art of painting taking form. Cezanne used the relationships

between color and form, discarding the former mixture of localized light and shade. By stressing relationship, he lifted color from imitating objective nature to producing a visual sensation in itself. His paintings of still-lives: apples and tablecloth, are not conceived in a spirit of objective representation; they are organized groups of forms having relationships, balanced proportions and visual associations. His use of color on a static surface reaches a point where the next step demanded an introduction of time sequence and a richer textural range.

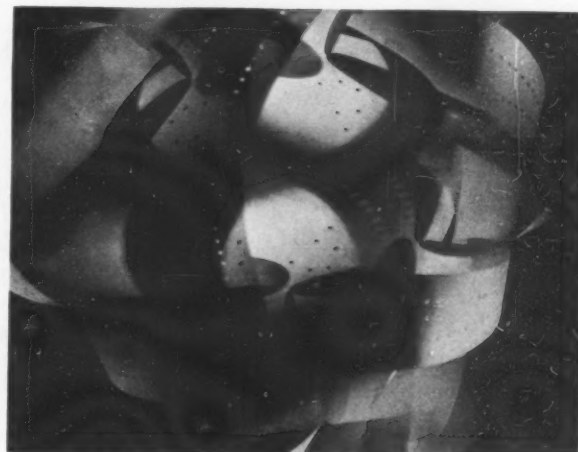
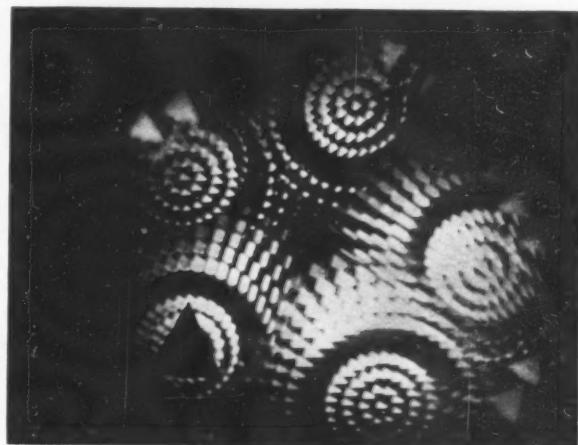
The Cubists tried to produce on a static surface a sensation to the eye, analogous to the sensation of sound to the ear. That is, by the device of presenting simultaneously within the visual field the combined aspects of the same object viewed from many different angles or at different intervals. They tried to organize forms distantly related to familiar objects to convey subjective emotions aroused by contemplation of an objective world.

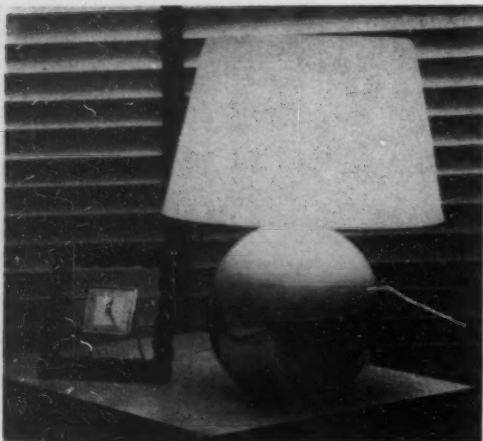
The element of music appears in the paintings of Kandinsky. He painted abstract compositions based on an arbitrary chromatic scale of senses.

The word color occurs often in the writing of Wagner. In the "Reminis of Amber" (1871) he writes: "Amber made his music reproduce each contrast, every blend in contours and color—we might almost fancy we had actual music paintings."

There is simply no end to the examples which we might cite. Some musicians have gone on record as having color associations with specific instruments.

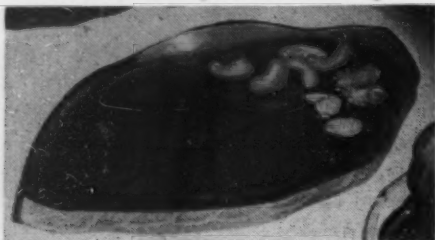
These experiments by both musicians and painters, men of wide experience with their primary art material, have pushed this means of combining the two mediums up into our consciousness. This new medium of expression is the Absolute Film. Here the artist creates a world of color, form, movement and sound in which the elements are in a state of controllable flux, the two materials (visual and aural) being subject to any conceivable interrelation and modification.



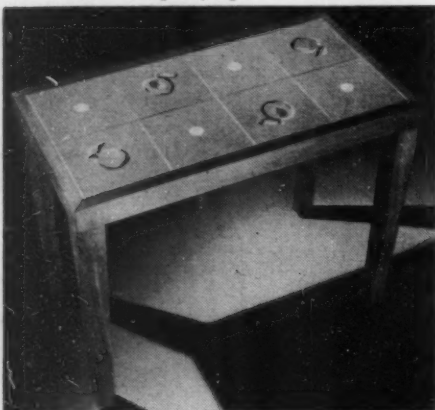


*Lamp base of plastics*

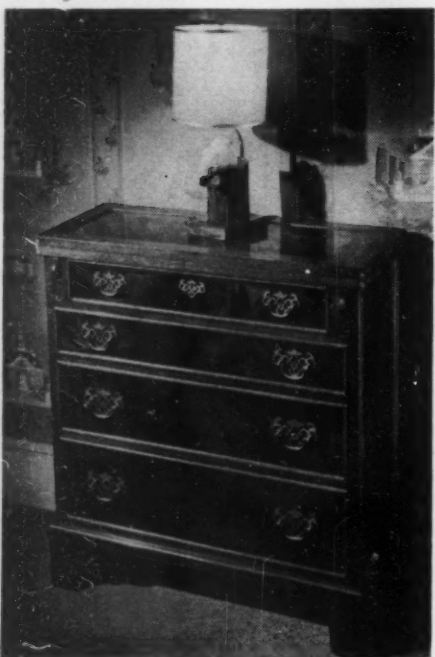
*Relish dish by C. K. Castaing*



*Table top of plasdecor tiles*



*Plastic veneer chest of drawers by Mrs. G. Howard Davison*



# THE SHAPE OF THINGS TO COME « « « «

**Plastics present the designer with new challenge. These new materials are enabling us to enjoy products formerly denied us because of cost.**

This age is full of wonders and magic. We are entering upon the Plastics Age, an era that is destined to bring the American high standard of living to an even higher level, a period that is bringing inexpensive but artistic luxuries to millions, giving comfort, adding conveniences and spreading contentment. The evolution of plastics has made possible the mass production of articles that were formerly denied to the masses because of price and lame production methods.

Among them are: plastic football helmets, ladies' shoes, a complete dining room suite and a 400-foot ceiling in plastics. Perfected materials and superior handling methods are providing us with an array of products that have emerged from dreamers' realms into glorious realities for all.

For years plastics have been of major importance in the industrial field where they have given longer life to many parts on heavy duty machinery. Laminated plastic gears have eliminated the necessity of oil lubrication and use water instead. Control levers, dials, pulleys, bearings, intricate housings and a host of other applications that have been in use for several years are no longer news, but other uses of plastics in industry are following right along. For example, the textile industry has long been singing the praises of plastics for supplying molded and fabricated parts that would withstand the wear and tear of machines in constant motion. Now, plastics have offered the industry a Nylon bristled brush for conveying dyes from shallow vats to engraved rolls. Formerly Mexican cacti were employed for the bristles which meant that the life of the brush ranged from two to eight weeks. With the bristles that emerged from the laboratory, the brushes have been in operation for over eight months without any signs of a breakdown.

Another important development made possible through the use of plastics is the solder paddles with fountain handles that can withstand the tem-

perature of softened lead and will not become scored with use. These plastic paddles facilitate the work of the body and fender men in the automobile industry.

A new sound movie projector for use in the home, light enough that salesmen can carry it with them to show business films, weighs twenty-four pounds complete. Thanks to plastics. Never before has a sound projector of this type and quality been sold for such a moderate price. Production costs were drastically reduced thus enabling the manufacturer to give the customer a first-class product as a much cheaper price.

Kitchens and bathrooms are feeling the effects of plastics. Tiled bathrooms with porcelain fixtures were once known only by millionaires, but now plastics are helping to bring color and comfort even to those living on a budget. A new shower head molded of plastic is on the way. Housewives like it because of the color schemes, husbands, who sometimes have to turn plumbers, like it, the maid in the kitchen likes plastics. Her lightweight, colorful broom with its plastic cap on the handle and matching cover topping the bristles represents the first time that the broom has been improved upon since man first began using such an implement.

Children also like plastics. They are safe, sanitary and clean. Many toys for youngsters of all ages are now made of plastics, but a recent development is a harmonica. Heretofore, Germany, Italy, and Czechoslovakia supplied our youngsters with harmonicas. These plastic models are well designed, have a fine tone, a smooth mouthpiece that will not bruise the lips and are entirely free from air leaks. They can be thoroughly cleaned in hot water.

Plastics are not only doing better jobs, but they are enabling us to enjoy products formerly denied us because of cost. The new inexpensive radio that can be carried by a shoulder strap has the first injection molded plastic





*A chair of extruded plastic strips*



*Plexiglas cocktail holder by Abril Lamarque*

*The illustrations presented here are from industrial design students of the School of Architecture and Allied Arts, New York University as well as from the Modern Plastics Competition, recently sponsored by Modern Plastics Magazine.*

case. Extremely light, it adds practically nothing to the weight of the set. The aerial is concealed in the strap. A grand piano seems to be suspended in the air because its base consists of two thick sheets of a transparent plastic. Another piano has a concealed light beneath the music rack and over this is a sheet of a new type of louvered plastic that directs the light directly on the music and eliminates all glare.

Plastics are shedding their goodness over a wide area of human endeavor. Professional workers, doctors, dentists, architects, artists, all are benefiting by tools, instruments and equipment that have been improved through the use of plastics. Even our wearing apparel is feeling the influence of these materials. Belts, watch straps, raincoats, smocks, hats, shoes, handbags, to say nothing of the endless varieties of smart costume jewelry, are among the many items that can now be found in both the lower and upper priced brackets.

The realms of architecture, interior design and decoration have been invaded by plastics. The last year has proved that these materials are not simply a passing fancy, but something of permanence to be reckoned with. Accordingly, we find more and more furniture in saner and better designs, coming from the studios and the fabricators' shops. Terrace furniture made of extruded plastic strips woven in the manner of reed and rattan is winning high favor because of appearance and durability. A new type of decorative laminated material augurs much in the way of furniture, panels and screens to come. This plastic, although similar in principle to many of the laminates now on the market offers more to the interior designer

because paintings, fabrics and individual designs can be had in true color. Gold, silver and bronze, as well as vibrant tropical colors, are offered to the designer in as personalized a manner as he wishes.

Although the initial development of plastics were slow, during the last few years their sky-rocketing success has been phenomenal. During the last five years, new plastics have been developed at the rate of almost one a year.

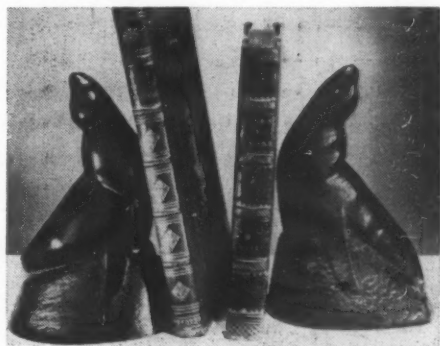
The spectacular progress that has been made even during the last year in the various applications of plastics makes us wonder where all of this is going to end. It is reasonable to believe that the surface of this wonder-working world has only just been scratched, for the advancements that are made from year to year prove that any negative predictions about the future of the industry are invariably wrong.

To visualize plastic automobile bodies, boats and locomotives, and homes that are plastic inside and out, is no longer visionary thinking borrowed from the "Arabian Nights." A few years back, people might have laughed at you for expressing such ideas about the future, but not now! Eyes have been opened; in fact, there are a great many who stand with mouths open scarcely daring to believe that sparkling, clear furniture is not glass and that it will hold a heavy-weight king without buckling at the knees! To watch the shape of things to come will be interesting. In the meantime, we can enjoy the many comforts afforded us by plastics, and be very grateful that laboratories throughout America are creating new materials that will eventually bring new and greater laurels to the American standard of living.

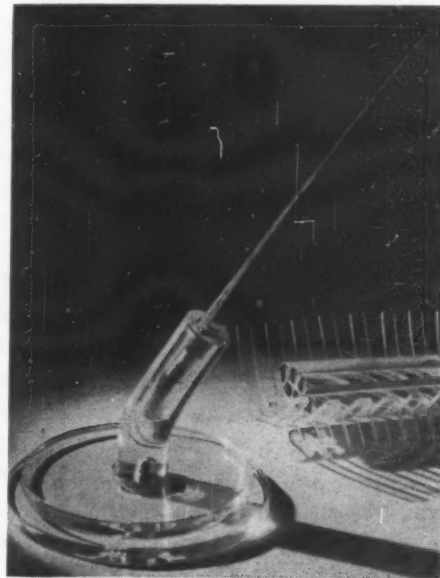
*Plexiglas candle holder by C. K. Castaing*



*Seal statuette bookends by C. K. Castaing*



*Plexiglas penholder by Irt Schwain and a cigarette holder by Sydney Smith*





# ASIDES

BY

*Helen Durney*

In the March issue of *Design* we referred to the coming exhibition of high school students' work done for the national competition sponsored by "Scholastic," American high school weekly. Macy's devoted 11,000 square feet of space on their fifth floor to the work which was in every conceivable branch of the arts. The installation was worthy of the finest museum in the country. Each display was set apart so that none, through difference in size, shape or media would detract from another. 118 schools from the Greater New York area were represented. Over 1200 prizes of scholarships and merchandise were awarded. The Mayor LaGuardia prize consisted of two full years tuition for study at Pratt Institute. Scholastic Magazine and Macy's gave one half years tuition for study at the McDowell School of Fashion Design and a full year for study at the New York School of Fine and Applied Arts. Merchandise prizes of art materials and equipment were legion. The display of talent was thrilling to behold. Much of it would have been accepted without question as the work of adult artists. The future will not suffer for lack of creative ability. Let us help in making sure there are sources to use it. The prize winners have now been shipped to the fine arts gallery of Carnegie Institute, Pittsburgh to vie with other national contestants. If you had an outstanding student in this competition be sure to write us about it.

An interesting side-light on the exhibition at Macy's was the manner in which students filled out their blanks. In some cases the principal's name appeared where the identification of the artist was required. The attention of the judges was not drawn to this error until one principal seemed to be winning more than his share.

We wish to propound a question. Are you a better teacher because you paint or are you a better painter because you teach? Let your conscience be your guide but Miss Doris Rosenthal, art chairman at James Monroe High, New York, proves her answer to be a two-way stretch in the affirmative. She has but recently finished a one man show at the Midtown Galleries, New York, where her paintings in oils and her sketches in pastel won acclaim and repeated visits of critics and art lovers alike. Miss Rosenthal has been awarded two Guggenheim fellowships which both in 1931 and again in 1936 took her to Mexico. Four times, now, our sister country "South of the Border" has seen this artist-teacher come. Cities and well beaten paths she scorns, delving by pack into the untouched-by-tourist parts of Mexico. The natives are usually Indian, speaking a patois unique in each settlement.

Miss Rosenthal carries her own mattress, a goodly supply of flit and warm clothing. Nights are freezing cold when one is 9000 feet above sea level. Her duffle also includes chewing gum and lolly-pops. She has had no trouble making herself known and was

always speedily accepted with native confidence freely given. Miss Rosenthal told us she never paints during the week. Saturdays, Sundays and vacations, however, find her busy applying to canvas in rich, unafraid color and style, the material from her travel sketches.

PM whose news has a way of saying the most in the simplest manner states: "Art is either good or bad; it's never male or female. And Doris Rosenthal is an artist who shatters the theory that women are weaker than men." We have met Miss Rosenthal, her enthusiasm for her vocation and her avocation runs a race with her sense of humor. We have seen her paintings and want to own one. Now we want to see her students and their work. We are certain a treat is in store for us. A report on a trip in the near future to a Friday afternoon art club at James Monroe High, will come to you in the May issue. Are you and your friends painting as much as you would like? Don't wait 'til next Saturday. Do it this Saturday.

• • •

Frances Kent Gere is another art teacher whose extra curricular activity takes her into the realm of functional self expression. Recently she finished her illustrations for her second book, "Boy of Babylon," which will be published soon by Longmans-Green. Her first book, "Once Upon a Time in Egypt" was considered one of the ten best for juvenile readers, the year of its publication. Miss Gere teaches in Goodyear School, Syracuse, N. Y.

Doing work personally to broaden our viewpoint causes us to underscore the importance of the laboratory of creative design announced in our March issue. Aside from the wealth of added knowledge and skill to be gained, Woodstock, N. Y., is nature's own spot for rest and relaxation. When that has been done there are many concerts by gifted and well known musicians, summer theatres, and changing exhibitions in an attractive gallery, all within walking distance of one another. Woodstock is not "arty" as some summer colonies go. It is a work colony made up of those people who sincerely wish to create. At the post office, a daily rite you will enjoy, people whose names are familiar to you will become personalities. And if you like good food—well, Ulster County abounds in excellent cooks.

• • •

After reading in March *Design* the editorial: "Art Education in the American Way" and the article: "Industry Looks at Art," by Russell Wright, have you done anything about it? By doing something, we mean in your community? Possibly your merchants and museums have already taken up the theme: "The American Way." Macy's is the store in New York to abound in this slogan and what is more important, the artists who designed the furniture, textiles, ceramics and wall papers are named. It has been the custom heretofore, for manufacturers to lead us to believe greeting cards, clothing and household goods spring full blown from press, shop or machine. Credit given for originality where credit is due steps up the artist's prestige. It develops his self confidence by making him known to manufacturer, merchant and buyer. It helps us to develop new standards. It is the beginning of a truly American culture. Projects in school worked in conjunction with your local galleries and dealers will spread this healthy growth coming in uncertain times. It will aid in making times more certain, more normally livable.

• • •

The Rockefeller Home Center whose publicity director is Miss McCarroll, is a permanent institute with ever changing ideas to help us all follow a truly American pattern. It is a cooperative venture with every conceivable type of artist and craftsman working together. Here, it was, you found "The House of Ideas" sponsored by Collier's. This house is about to make way for another new



and complete home unit. The type and style will be announced later. Take your note book, gird your imagination and visit the Home Center during Eastern Arts. You will find enough ideas to keep you busy for a long time. Ideas, by-the-way, which will dovetail beautifully if you do have an "American Way" campaign.

One particular section of the Rockefeller Home Center would inspire girls and boys to do a new plan for a room of their own. Miniature rooms complete to minutest detail are built around complexions, hair color and personal characteristics. There is much literature on the subject. Write to Clara Dudley, Color Scheme Consultant, Alexander Smith and Sons, 295 Fifth Ave. Be sure to state your project and problems.

• • •

We saw some hand-made rugs recently, designed and executed by Clement Hurd. They were simple and lovely in color and pattern. Their purpose was to grace a child's nursery but no child ever saw them because not a mother bought one. There were four different rugs and Mr. Hurd used as his motif the subjects from the child's book by Gertrude Stein: "The World is Round." A leading New York merchant carried them. Why did they not sell? We are certain Mr. Hurd and other serious artists are about to come into their own. Let us do all we can to help. The second sad commentary came, we are sorry to say, from an industrial designer. He was speaking of his possession of white, Russell Wright China, but with a despairing gesture said: "Yes, but now you can buy it in every other china department." We were shocked and said so. If truly beautiful designs are not going to be manufactured on a scale purchasable by the average buyer, how are standards of merchant and layman supposed to improve? We decided the slowness of creative progress should not all be blamed to public and manufacturer but partly to the artist himself, who, even though he struggles to live, wants his possessions to remain unique.

• • •

The Gallery of Associated American Artists at 711 5th Avenue, was organized, you will remember, for the very purpose of making available to thousands of people, the work of our best contemporary artists at a fair price. Have you had one of their catalogues recently? If you write in care of Miss Florence Walters you will receive a prompt reply. The upper gallery is devoted to a permanent collection of lithographs and etchings while the downstairs vibrates with changing exhibitions by contemporary painters. Max Weber, considered by many, the dean of American modernists, exhibited here recently with opening day so popular one could not see canvas for crowd. A second trip was necessary in order to see and feel Mr. Weber's intense paintings.

Following Weber came an exhibition by Manuel Tolegian with William Saroyan writing the foreword to his catalogue. "I believe Manuel Tolegian is one of the finest painters in America, that he is scheduled to become one of the greatest," was Mr. Saroyan's opening sentence. We think so, too.

• • •

Another "must" when you are in New York is the downtown gallery at 43 East 51st. Street. Under the direction of Edith Gregor Halpert and through her personal acquisition you will find an ever growing array of masterpieces of American folk art. Paintings, wood carving, metal and furniture, all are there. Many of the water colors were the "busy-work" of young ladies of the early 19th century. These were done to enhance poise and grace of the use of hands by our sheltered females. The water colors resemble embroidery and in some cases there are tiny gold sequins appliqued onto the paper.

• • •

Speaking of ancient arts have you thought of the silhouette lately? Did you know it is one of the oldest forms of jewelry portraiture?

We met Mrs. L. Nevill Jackson, recently arrived in the United States from London. She is the ablest living authority on the subject. Her collection is on display at the Howard Back Gallery, 49 East 58th Street. Her book: "Silhouettes," dedicated to her friend, Queen Mary, is in most libraries and carries a host of ideas adaptable to school plans.

The following we have assembled for your interest: An 80 page book called: "Flower Arranging" by Laure Lee Burroughs is yours for 10 cents by writing to the Coca-Cola Co., Atlanta, Ga., and have you sent for your new Burpee seed catalogue? It is a wonderful collection of flowers from which may be evolved ideas and designs galore. Write to W. Atlee Burpee Co., 655 Burpee Bldg., Philadelphia. A folder concerning amateur photo contest with weekly, monthly and two grand prizes should grace your bulletin board. Haber and Fink, Inc., 16 N. Warren Street, New York City, will send one to you.

• • •

John E. Maier, Jr., of North Merrick, L. I., senior architectural student in Cooper Union Night School has won the \$200 prize and a gold medal in the 10th interior decorating competition of the Sachs Foundation.

• • •

Helene Lyolene of Hattie Carnegie is a weekly member of the Teachers College staff of Columbia University. Under her, fashion students learn to cut and to drape.

Roy Spreter, illustrator, introduced by Ray Prohaska, will speak on Thursday, April 17th at 8 P. M., at the Society of Illustrators, 128 East 63rd Street.

• • •

Artists, teachers and students are banding together to keep the picture collection service of the New York public library from going the way of seemingly lesser items in a cut budget. If you wish to make your name one of a rapidly growing list of people who want the collection to continue to function, write: name, address, type of work (if student, say so) to Mrs. James Crick, 128 East 63rd Street. No obligations.

• • •

Edward Winter of Cleveland has completed his enamel on copper mural for the Cassville, Mo., post office. This is the first mural of its kind commissioned by the government.

• • •

At the Art for China benefit held at the Ritz-Tower the Japanese artist, Chuzo Tomotzu, a supporter, is quoted as having said: "One small way to express my love for peace and hatred for war is to do what I can for any victims of aggression, wherever they may be." We thought it worth repeating.

• • •

Through Miss Sara Ravendale, of Binney and Smith comes news of a traveling exhibition of finger paintings by adults. It has recently been shown in the museum at Oshkosh. Nile J. Bencke, curator, said it was so popular he wanted a second booking. Wayman Adams, Sacha Brastoff and Luigi Lucioni are three of the well known people whose work is included in this free and fascinating medium. If you are interested in the exhibition write to Binney and Smith, 41 East 42nd Street, New York City. Miss Ravendale invited us to roll up our sleeves and have a go at finger painting. Time did not permit but we will go back again, never fear.

• • •

Hope we see you at Eastern Arts. If not don't forget to send items of interest in to us. Helen Durney, c/o DESIGN MAGAZINE, 243 N. High Street, Columbus, Ohio.

# THE NATIONAL GALLERY OF ART

● On Monday evening, March 17, President Roosevelt dedicated the new National Gallery of Art at Washington. On the following morning the Gallery, with the Mellon and Kress Collections on view, was opened to the public.

Invitations to attend the ceremonies, which were brief and in keeping with the dignity and importance of the structure, were sent to many of the Nation's notables, Government officials, leading figures in the academic and art fields, and to the prominent directors of South American art galleries and museums. Geographically and institutionally, the audience was one of the most representative ever to be assembled for an occasion of this kind.

The building, under construction for almost four years and recently completed at a cost of fifteen million dollars, was made possible by the gift of funds provided by the late Andrew W. Mellon. Following Mr. Mellon's death on August 26, 1937, construction of the building was carried to completion by the trustees of The A. W. Mellon Educational and Charitable Trust, Messrs. Paul Mellon, Donald D. Shepard and David K. E. Bruce.

The dedication on March 17, consummates a plan formulated by Mr. Mellon during the years he spent in Washington as Secretary of the Treasury, and later announced by him in a letter to President Roosevelt in December, 1936.

In his letter, Mr. Mellon offered to build and to give to the Nation an art gallery. He stipulated that the then proposed edifice should not bear his name but should be designated as the "National Gallery of Art." His gift included his collection of paintings and sculpture, which he hoped would become the "nucleus" of a great national collection. The gift was accepted by the Act of Congress of March 24, 1937, and a site for the building extending along Constitution Avenue and the Mall from Fourth to Seventh Streets was provided.

Funds for the maintenance of the Gallery, in line with the general practice for the maintenance of other Federal museums and art galleries, are to be provided by annual Congressional appropriation.

The architect for the National Gallery of Art was the late John Russell Pope, who died a few weeks after the ground-breaking ceremonies in June, 1937. Pope's associates, Otto B. Eggers and Daniel Paul Higgins, of the firm of Eggers and Higgins of New York City, carried the architectural phase of the construction to its completion.

Conceived as a repository for great masterpieces of art, the Gallery is considered by critics to be an outstanding achievement in the field of architectural art.

The pattern of the building consists of two square wings extending from a central Rotunda, surmounted by a low dome. Ionic columns supporting broad pediments on the longitudinal faces of the structure, suggest classic Greek influence in architectural design. In general outline the Gallery is in harmony with other Federal structures along Washington's Constitution Avenue.

In dimension the building is 785 feet long and 305 feet wide. It was erected on a foundation of 6,700 concrete piles. It is constructed principally of hard-surface, rose-white Tennessee marble. Completion of the structure required 800 car-loads of this material and represents one of the world's most extensive applications of marble in a single building. The marble in the walls is graduated in color, from strong tones in the lower courses to blend imperceptibly into nearly pure white at the cornice.

The main entrance to the building is through two twelve ton bronze doors facing Washington's famous Mall. The Mall entrance leads directly to the Rotunda, one of the outstanding architectural features of the Gallery. The Rotunda is one hundred feet in diameter and of equal height. The dome, with its glass covered oculus, is supported by 24 Ionic columns, carved in Vermont from dark green Italian marble, quarried in Europe. In the center of the Rotunda is a gray marble fountain surmounted by Giovanni Bologna's famous bronze figure of Mercury, from the Mellon Collection, made probably between 1575-1600.

Extending east and west from the Rotunda are two large halls or galleries, almost 35 feet wide and more than 100 feet long, which will contain large pieces of sculpture. Already in place in the west hall are two life size bronze statues of Bacchus and Venus Anadyomene, made about 1525 at Florence by Sansovino. They were once part of Napoleon's National Collection in Paris, acquired by him from Northern Italy as "war booty" following his successful campaign against Austria. During an uprising in Paris in May, 1871, with the Commune in power, the great Palais Royal was fired by a mob, and the statue of Venus was thrown from a window just in time to prevent its destruction. The scars of this adventure are still visible.

Each of the sculpture halls terminates in a large and beautifully patterned garden court. Seats for the convenience of gallery visitors have been set about the courts in the midst of growing flowers and evergreens. In the center of each court stands one of two well-known fountains which graced the gardens of the palace of Versailles over 250 years ago.

These fountain groups were modeled in lead on the order of Louis XIV between 1670-1675. The fountains are similar in size and general effect and were part of the decorations for the celebrated "Theatre d'Eau" at Versailles. Both are group sculptures; one, by Pierre Legros, represents two winged Cherubs playing with a lyre, and the other, by Jean-Baptiste Tubi, depicts two similar figures at play with an irate swan.

The two hundred thousand and more square feet of exhibition area which radiates from the main corridors and garden courts provide space for almost one hundred separate galleries.

Each gallery is more or less scaled to the size of the paintings and sculpture to be exhibited. Decorative treatments were designed to suggest the backgrounds used during the period when the paintings were executed. The galleries containing paintings of the early Italian Schools have plaster walls with doorways of Travertine stone. Paintings of the later Italian Schools are hung against a background of cotton damask. The Dutch and Flemish paintings are hung against oak paneled walls. Paintings of the XVIII Century English, French and American Schools are hung on walls of paneled wood painted. All Gallery floors are of oak, rather dark in color.

The galleries are lighted by natural daylight, diffused through specially treated glass lay-lights. At night or on dark days the paintings and sculpture are illuminated by specially designed floodlights placed above the diffusing glass in the ceilings of the galleries.

The visitors' comfort is again served in most of the galleries with large sofas so that any picture of particular interest can be studied at length without fatigue, and the entire structure is air-conditioned.



# ANNOUNCING A Laboratory of Creative Design

June 16

August 30, 1941

Woodstock, New York, well known art colony in the Catskill Mountains.

## ADVANTAGES

- Spacious well equipped studios and shops, open continuously to permit intensive work.
- Variety of offerings for experienced artists, beginners, teacher or craftsmen.
- Able teachers who have had much experience in their various fields.
- Environment conducive to things artistic and social.
- FEES ARE REASONABLE.
- Living accommodations reasonable and adjustable to individual desires.

## OFFERINGS

A great variety of courses is possible due to the laboratory method, the amount of space and facilities available for students. Work will be planned around individual needs. In a general way work will be offered in four general areas.

**THE CREATIVE APPROACH TO ART** through variety of mediums and materials. This is intended to be a place for teachers and others to find answers to many problems.

**COMMERCIAL DESIGN** for persons interested in designing textiles or wall paper professionally. Matters of technic, developing saleable ideas, suitability to materials, presentation will be developed. Students may go as far and do as much as they wish towards preparing a portfolio of saleable designs.

**WEAVING** will be taught under most favorable conditions. Many looms varying in size and design will be available. Those who wish to concentrate on learning the art of fine weaving will have ample opportunity to do so under the capable direction of Florence Webster. There will be a variety of simpler looms allowing beginners to start with less intricate processes at first. Emphasis is to be placed on creating designs, color schemes and textures.

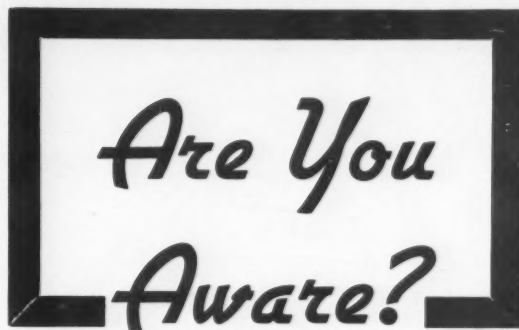
**VARIOUS CRAFTS** may be pursued.

## TEACHERS

The teachers are persons of experience, background and reputation including: Florence Webster, Ph. D., Columbia University, artist and weaver; Felix Payant, editor of *DESIGN*, author of *CREATE SOMETHING*; Philipp Yost, instructor Albright Art School of Buffalo and commercial designer.

For further information write:

FELIX PAYANT, 886 E. Broad St., Columbus, O. or  
FLORENCE WEBSTER, Woodstock, Ulster Co., N. Y.



*We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.*

## Art Instruction Moves Forward in Texas

- The newly formed Art Instructors Association of Texas means business. It proposes to advance the cause of art instruction. Texas admits it was backward in its public school art program, but with this new organization the future should be more beautiful for the Lone Star state. Uniform standards for training, certificating and employment of teachers all over the state will be set up. To achieve these aims five permanent committees have been created which will function under State Superintendent L. A. Woods and College Examiner Hereford. These committees will revise the curricula and teacher requirements for all of the schools of Texas. Arne Randall of the College of Fine Arts of the University of Texas has been named coordinator of these committees which will function under the chairmanship of the following persons: Elementary schools—Maude Fletcher, Art Supervisor of Amarillo; Secondary schools—Etta Harlan, Art Supervisor of Dallas; Colleges—Elizabeth Mitchell, Assistant Professor of Fine Arts, Texas State College for Women; Exhibitions—Arne Randall, Assistant Professor of Art Education, University of Texas; and Organization—Lucille Lano Lacy, Head Department of Art at Mary Hardin Baylor University.

## New Prang Product

- The American Crayon Company has a new product, Prang Extra-Dense Black Drawing Ink. This firm suggests that the purchaser buy a 25c bottle and make comparative tests with any India Ink that he has been using. If he is not convinced that Prang Drawing Ink is a superior product and that all claims for it are true, the Company will refund the purchase price.

It is such an absolutely deep jet black that comparisons are amazing. It dries with a smooth velvety surface without the slightest trace of gloss. Users report a saving of time in its extreme opaqueness, for it covers quickly. One stroke of the pen gives a firm, clean line. It is waterproof and permanent. In addition to the extra dense black, this new ink also comes in 13 colors, and regular black and white. It is used with pens, ruling pens, brush, or air brush. The 1-oz. bottle is equipped with a clever new device called the Stopper-Dropper which makes it possible to fill ruling pens instantaneously, and it can also be used as an applicator for large areas. The Stopper-Dropper is so shaped that every drop of ink in the bottle may be used. Why not investigate?

## An Outdoor Art Gallery

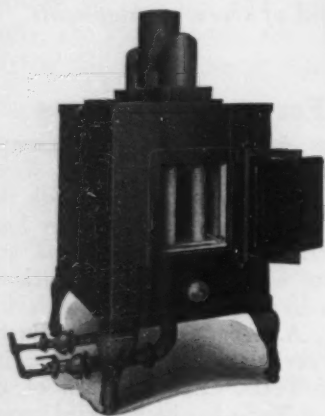
- The world's first outdoor art gallery is soon to be "hung" in a six-hundred foot long sunken garden that is being built at Sunset Memorial Park in Cleveland, Ohio. The pictures will be "painted" in finely-ground glass colors, a process known as porcelain enamel, on heavy panels of steel. The "painting" process consists of first applying the colors and then firing the coated panels at such high temperatures that the colors are welded into the pores of the metal. The porcelain enamels for the Sunset paintings were manufactured by the Ferro Enamel Corporation. The porcelain enameled paintings will be copied from the finest classical and religious works of such old masters as Michelangelo, Raphael, Da Vinci, Botticelli, Rembrandt and Fra Filippo Lippi. There will be 38 pictures, 36 of which will be 44"x54" in size and 2—60"x84" in size.

Each picture will be framed in a wide frame, embossed in the metal itself and finished in bright gold porcelain enamel. The pictures will

DFC

*Now offers a complete range of*

# KERAMIC KILNS



a size and type for  
**EVERY PURPOSE**

- studio
- school
- industrial plant

KERAMIC KILNS are manufactured in six sizes from Kiln No. 100 to No. 106 (inside dimensions 31"x48"x36") and amply meet the capacity requirements of any user. All sizes are available with various burner assemblies to meet any fuel requirement; to burn gas, oil or kerosene under natural or forced draft. No. 101 to No. 106 are also available in special design employing SILLIMANITE for combustion chamber lining, floor and floor supports. Fire consistently to Cone 12 (2498° F.) without undue stress.

ALL KERAMIC KILNS offer you the combined advantages of Multiple Tube Muffles (the most efficient method known for transfer of heat; Super Arch Construction; positive control of temperature and atmosphere.

**DON'T COMMIT YOURSELF ON ANY KILN  
UNTIL YOU HAVE THE COMPLETE  
FACTS ON KERAMIC KILNS**

Investigate today!

Write for Bulletin 361

The  
**DENVER FIRE CLAY**  
Company

EL PASO, TEXAS  
NEW YORK, N. Y.



SALT LAKE  
CITY, UTAH

**DENVER, COLO., U. S. A.**

be mounted by means of an ingenious framework, anchored in a concrete base. Trees and shrubbery will surround each picture, so that it appears to be hung in a natural setting. The 36—44x54 inch paintings will be located at the end of short paths running off a wide main walk and flanked on either side by well-kept gardens. The two larger pictures will face either side of a 20 foot diameter fountain located midway between either end of the main walk. Base, figurine and bowl of fountain will be finished in porcelain enamel colors.

Daniel Boza a Cleveland, Ohio, artist, has been commissioned to reproduce the thirty-eight porcelain enameled pictures. Mr. Boza was chosen not only because of his ability as a painter but also because he is thoroughly familiar with the technique of porcelain enameling on steel.

Mr. Boza is an alumnus of the Cleveland School of Art and the American Academy of Rome, where he studied under a "Prix de Rome" Scholarship awarded on the merits of his work at the Cleveland School. Upon his return to the United States, he was chosen by Barry Faulkner to assist him in executing murals for the Archives Building in Washington, D. C. In 1937 Mr. Boza was appointed to the Council of the Academy of Rome. Three of his paintings were accepted by the Treasury Art Project from a select list of participants. Of these three works, "Emancipation of the American Negro" was installed at Howard University at Washington, D. C.; "Don Quixote" was located at the Techwood Homes Project in Atlanta and "The Morgan Raiders" was placed in the Federal Court at Gainesville, Ga. In 1938 he was selected by J. Scott Williams, eminent New York artist, to execute the 72 foot long porcelain enameled mural for the exterior of the Home Furnishings Building at the New York World's Fair and a few months later this same young man was commissioned by the late James Dwight Baum, architect, to design and execute the 20-foot porcelain enameled mural for the exterior of his Y. M. C. A. Building at the New York Fair.

Mr. Boza has executed a number of porcelain enameled murals for private firms and has been an exhibitor and prize-winner in porcelain enameled work at the Annual May Shows held by the Cleveland (Ohio) Museum of Art for local artists and craftsmen. Porcelain enamel is not new as an art-medium. In our museums today are specimens that have come down to us from as early as the 5th Century A. D. These pieces are mostly altar-decorations and other religious art subjects. The late 19th Century saw porcelain enamel in use for cooking utensils and stove-parts, still its most common use. Then came porcelain enamel out-door signs. Out of this grew porcelain enameled store-fronts, filling-stations and the most recent innovation, out-door murals. Because of its color and resistance to weather-conditions porcelain enamel-on-steel was found to be ideal for out-of-doors uses.

## A Hand Book of Modern Packaging

• Announcement is made of the publication of the 1941 Packaging Catalog—marking the 13th annual appearance of this encyclopedia of the packaging industries. The volume has been completely revised and contains much new matter never heretofore published in any form.

Under fifteen separate sectional classifications, every phase and aspect of packaging is covered in non-technical language. It is planned to aid the packager confronted with problems of design, merchandising, production, package law or shipping. The sectional breakdown covers a broad range of subjects including design principles and packaging laws.

## Supervisors of Indian Art Work Sought For the Indian Field Service

• An examination for the positions of supervisor and assistant supervisor of Indian education in mural painting and fine arts has been announced by the United States Civil Service Commission. Artists are sought for the Indian Field Service who will guide the development of new techniques for the expression of old Indian artistic skills and who will encourage perpetuation of the fundamental art forms of the Indian.

Field supervisors of mural painting and fine arts, at a salary of \$3,800 a year, will direct the art work in Indian schools of the United States and personally teach mural, easel, and stage scenery technics. They will be responsible for in-service training programs for art teachers and for the arrangement of exhibits of Indian art. Securing contracts for mural work by Indian painters and supervising the execution of the murals is also included in the duties.

Applications must be filed at the Commission's Washington office not later than March 31, 1941. Further information and application forms may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first- or second-class post office, or from the U. S. Civil Service Commission, Washington, D. C.